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The liturgical music of Norman Sicily : a study centered on manuscripts 288, 289, 19421 and vitrina 20-4 of the Biblioteca Nacional, Madrid.

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THE LITURGICAL MUSIC OF NORMAN SICILY

A STUDY CENTRED ON MANUSCRIPTS

288, 289, 19421 AND VITRINA 20-4

OF THE BIBLIOTECA NACIONAL, MADRID

A thesis submitted in fulfilment of requirements for
the degree of Doctor of Philosophy

by

David Hiley

University of London King's College

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David Hiley: The liturgical music of Norman Sicily: a study
centred on manuscripts 288, 289, 19421 and Vitrina 20-4 of
the Biblioteca Nacional, Madrid

Abstract

Norman-Sicilian liturgical books are of mixed derivation. The bulk of the material they contain can be traced to Norman uses. Norman saints are prominent in the kalendars of Sicilian books; a Norman post-Pentecost alleluia series is found among them; alleluias, sequences and ordinary of mass chants probably composed in Normandy determine the character of some of the Sicilian collections. The dominant sacramentary type in Sicily (earliest source PLn XIV.F.16) is Norman (possibly from St.Evroutl). Norman variants are found in Sicilian versions of many chants. This is easily explicable, historically; the books lend some support to Ordericus Vitalis' famous statement that the chant of one Norman monastery, St. Evroutl, which had daughter houses in South Italy, was heard in the region.

Other liturgical traditions also influenced the Sicilian uses. The alleluia and sequence repertories of a Chartres exemplar affected Palermo cathedral use very markedly. The melodic variants of gradual chants in PLn XIV.F.16 (Palermo, 12th c.) agree with Paris sources.

Mn 288, prepared for the household chapel of the Norman rulers c.1100, and its direct descendent Mn 289, of the Cappella Palatina, Palermo, c.1140, are witness to the creation of a new liturgical use: their repertories and variants are distinct from any other extant source, and are therefore not copies of imported exemplars. Mn V.20-4, by contrast, is a less accomplished amalgam: written c.1150 for Palermo cathedral, it contains the Chartres characteristics mentioned above, a Rouen version of the Humili prece litany; and the Palermo cathedral sacramentary to which it is linked (found in PLsd 8 and 11) is derived from the distinctive Mont-St.-Michel use. Mn 19421, from Catania, of the third quarter of the 12th c., contains one of the largest of all extant collections of sequences and ordinary of mass chants, dominated by material from Norman monastic uses. Native South Italian uses (Montecassino, Benevento) appear to have provided almost none of the material in the Sicilian books; and the traffic in the reverse direction is even slighter. Since the Palermo Cappella Palatina repertory has a distinctly independent character, it is likely that many of the conductus and Benedicamus songs of Mn 289 in particular are new, not imported compositions.

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To the memory of my mother

•



Coronation of King Roger

Mosaic, Martorana Church, Palermo



Palermo, Cappella Palatina, looking east. S.Viator is in the lower roundel of the second column on the photograph on the north side. (His companions SS.Senator and Cassiodorus are, respectively, facing him from the back of the first column, and behind him on the back of the second column.) The full-length saints on the columns of the south side on the photograph are, moving towards the altar: Leo, Cataldus, Julian.

Acknowledgements

The number of those who have aided my work on this thesis is very large, and I can name here only a few to whom I feel especially indebted. Many contributed simply by their example, others by giving encouragement, advice, or information. To Mr. Christopher Hohler, of the Courtauld Institute, London, I am indebted for the stimulus of much exciting correspondence and discussion. Dr. Valentino Pace, of the University of Rome, gave me invaluable information about manuscripts which he has studied as an art historian. I wish to acknowledge the help of all the librarians who have provided me with microfilms and facilitated my work when I visited their collections. I am especially grateful to Monsignor Salvatore Cambria, custodian of the Archivio Storico e Diocesano, Palermo. I take this opportunity to record also my gratitude to Professor Paolo Emilio Carapezza, of the University of Palermo, for his kindness and help during my visit to Palermo in 1977.

Professor Ian Bent, of Nottingham University, formerly of University of London King's College, has been a constant source of advice and guidance. I am indebted to him not least for his having been instrumental in my working for two years for The New Grove Dictionary of Music and Musicians, edited by Dr. Stanley Sadie, which was of immeasurable benefit to my studies.

Two final scholarly debts remain to be acknowledged. The work of Professor Alejandro Planchart, of the University of California, Santa Barbara, on the Winchester trope repertory, has set impeccable standards for all students of

the dissemination and derivation of chant repertories, standards which I have striven to keep in view while writing this thesis. It is a matter of personal regret that the late Dom Jacques Froger, of the Abbaye St.-Pierre de Solesmes, did not live to see the completion of work about which he offered kind advice and encouragement: I hope that he might have been pleased to note the application of his technique of comparing and grouping sources in this thesis.

I am grateful to the Central Research Fund of the University of London, and to Royal Holloway College, University of London, for providing funds for microfilms and travel. The Warburg Institute, London, kindly prepared the photograph of the interior of the Cappella Palatina, Palermo, which forms a frontispiece for the thesis. Mr. David Ross, of Royal Holloway College, kindly prepared the photographs on pp. 78-92 and 96.

To my wife, Ann, I am indebted in all ways. She discovered the noted missal of the Biblioteca Nazionale, Palermo, ms. XIV.F.16, which is one of the principal sources studied in the thesis; she has read and discussed my material from the beginning; the time I have devoted to it is a gift from her; she is the work's inspiratrix.

David Hiley

In Die Sancti Cataldi

1981

Preface

Those familiar with the previous literature on the Norman-Sicilian sources cited in the title of this thesis, and on 12th-century liturgical music in general, will need no explanation of my choice of these sources as the subject of a doctoral thesis. My concern with them began as an interest in the early history of the conductus, important early examples of which are found in the Norman-Sicilian manuscripts. But it soon became clear that a full-length study of the liturgical traditions which lay behind the sources was urgently needed, rather than a discussion of the conductus and Benedicamus songs alone, exciting though they were. In any case, work on 12th-century Latin songs had already been carried out, particularly by Wulf Arlt, which made a possible contribution of my own seem less likely to be of value. My work therefore proceeded as an investigation of the liturgical traditions to which the Sicilian books belong.

This means that among the many aspects of the books which I discuss, the topics I have chosen to treat at greatest length are those which throw most light on the derivation of the sources, usually through a process of comparison between them and other books. The methods of comparison I have used are in most cases repertorial — well-defined and distinctive repertoires of chants are traced from source to source and the various collections of chants from the repertory found in various sources are compared. Sometimes the comparison involves tracing textual and melodic variants in the chants. The statistical results of these comparisons are set out in

the tables of Part II of the thesis. I have thought it better to include such information even about sources which prove not to be closely related to the Sicilian books (my choice of sources for comparison was not, of course, arbitrary): the data may be employed at a later date for other studies of other manuscripts; furthermore it is important to know what degree of proximity actually constitutes a 'close relationship', and what does not. The mass of statistical information about the large number of sources is therefore useful in establishing the correct perspective and focus for the Norman-Sicilian sources which interest us most.

The material for comparisons between sources which was most extensive, and which I therefore judged to be most valuable for an investigation of the Norman-Sicilian manuscripts, concerned the repertories of alleluias, sequences, and ordinary of mass melodies and tropes, and melodic and textual variants in the proper chants of mass and the sequences. By contrast, items in the Norman-Sicilian books which have excited most interest heretofore, the liturgical dramas and the conductus and Benedicamus songs, are less susceptible to such an investigation, and receive correspondingly less attention here.

For some of the repertorial comparisons, the material I have presented can be regarded only as a first step in a direction which must some day be pursued at much greater length. On the proper prayers of mass and on the series of antiphons for the Dedication of a Church, little work has been done of the sort I have attempted here, and my results should be regarded as provisional. I have more confidence that my work on the textual and melodic variants in sequences, likewise a

step in a new direction, will prove reliable and valuable.

It will be seen that the thesis, overall, provides information of two kinds.

The immediate purpose of the thesis is to provide answers to questions about the Norman-Sicilian books themselves: their provenance, composition and contents, the derivation of their material and the traditions underlying their characteristic features.

Beyond this, and ultimately perhaps more importantly, the thesis reveals something of the nature of liturgical traditions in general. The information about the Sicilian sources, and the many others compared with them, suggests ways in which traditions may have evolved. However, although this aspect of my study may in the long run prove the more useful, I have not dwelt at length upon it. Observations of this sort tend all too often to lose force and relevance with time, whereas factual information can be used repeatedly for further studies. Therefore I have concentrated on providing as much data about the liturgical traditions as possible, and I have spent less time in discussing the overall relevance of the data to our understanding of how liturgical traditions were established.

Much less have I discussed aesthetic aspects of the chants. The thesis is not concerned with the composition processes characteristic of a Norman-Sicilian or any other school.

The thesis is organized in the following way. Part I contains the main text. Previous literature is reviewed, the provenance and date of the sources is discussed, and then the sources are subjected to a thorough notational, repertorial

and textual analysis. In Part II are given the statistical tables which are the basis of much of the discussion of Part I. Part III contains transcriptions of music, being principally a complete edition of the sequences of the four Norman-Sicilian manuscripts of the title of this thesis. The choice of the sequences was made because of the relative inaccessibility in modern editions of the bulk of the repertory; and also because the sequences are used in a survey of variant readings in Part I of the thesis.

In Part IV every source mentioned in the thesis is described — the principal Norman-Sicilian books at length, others more briefly — and all references to them are indexed. Part V is an index of some of the chants discussed. Finally comes the bibliography, Part VI.

Throughout the thesis, sources are cited by RISM sigla. these are explained in part IV, pp.896-9.

PART I

TEXT

CHAPTER 1. THE SOURCES

The central subject of this thesis is the corpus of surviving sources of liturgical music copied in Sicily during the domination of the Norman counts and kings, that is from late in the 11th century until 1194, when the island became the possession of the Hohenstaufen Emperor Henry VI. To my knowledge there are seven of these:

Mn V.20-4	gradual
PLsd 8	noted missal
PLn XIV.F.16	noted missal
Mn 288	troper
Mn 289	troper
Mn 19421	troper
Mn 742	miscellaneous pontifical ceremonies

There are several later Sicilian liturgical books with music which throw further light upon the traditions represented in the above sources, five known to me:

PLn I.B.16	troper, late 13th c.
PLsd 5	troper, 14th c.
Mn 678	pontifical ceremonies, 13th c.
Rvat lat.4746	pontifical, c.1300
Rvat lat.6748	pontifical, 13th-14th c.

Since PLsd 8 and PLn XIV.F.16 also contain non-musical material, I have called upon the evidence of non-musical material in three other books in order to gain a more complete knowledge of Sicilian traditions:

PLsd 11	missal, late 12th c.
Mn 52	sacramentary, 13th c.
the printed missal of Messina, 1480	

Much of South Italy fell under Norman domination for approximately the same length of time as Sicily, and some liturgical books written there contain Norman material which makes them directly comparable with the Sicilian sources:

Nn VI.G.34 troper, early 13th c.
the printed missal of Cosenza, 1549

(It may be noted here that the noted missal Nn VI.G.11, usually cited as a South Italian book, or an importation from Normandy, is actually from Acre in the Holy Land — see the references listed in Part IV of the thesis.)

These seventeen sources form the greater Sicilian/South Italian congregation of books containing Norman material which I have studied. Many other small or fragmentary sources from the south which have characteristics in common with the seventeen main sources will be mentioned in the course of the thesis. These include, for instance, sources whose notation is like that of the Sicilian books although there may be no repertorial concordances to strengthen the connection. Some of these additional sources I have studied personally; others are known to me only by report. Brief notices on all of them are contained in Part IV of the thesis, even on those which, as far as I can judge from previous writing, may prove on closer inspection to be unrelated to the Norman-Sicilian traditions.

In addition, Chapter 19 considers some other books, such as the lectionaries and bibles studied by Pace, which would have involved me in another lengthy process of repertorial comparison, had I not decided to leave them on one side for the present. I judged that they would offer little further enlightenment on the basic issues which this thesis aims to clarify. They are mentioned for the sake of comprehensiveness, and to alert students to their existence.

Other books which play a similarly marginal role in the

thesis are later Sicilian sources which adopt traditions alien to the Norman uses, such as:

Mn 715	pontifical, Romano-German use, 14th c.
MES mus.15/16	troper, Dominican, 16th c.
PLn 4.71.A.10 (Deposito provvisorio 10)	
	proser, Dominican, 16th c.
PLn 4.71.C.2 (D.p.36)	
	proser, Dominican, 16th c.
PLsd 9	breviary, Roman use, 15th c.

As usual, references to the little attention they receive here will be found in Part IV of the thesis.

Of the seventeen main sources, only five can be said to have attracted much attention from musicologists for any great length of time: Mn V.20-4, 289 and 19421, and Nn VI.G.34; and, since Anglès drew attention to it in 1931, Mn 288. Only recently has work on most of the other books become more systematic, as witness the publication of the catalogues of Arnese (1967) and Janini and Serrano (1969). Many factors have contributed to their relative neglect. As chant sources, they are relatively late in date, when set beside the famous 10th- and 11th-century books towards which most research has been directed. Many of them have been relatively inaccessible. Most are modest in appearance, and some are relatively orthodox in content (the missals, for instance). In addition, Sicily is inevitably regarded as a 'peripheral' area, unlikely to provide material useful in the study of the central chant traditions of Europe.

It is therefore not entirely surprising that a period of study in Sicily resulted in the discovery of two sources on the list above which have never been described before now:

PLn XIV.F.16 and PLn I.B.16. Part IV of the thesis contains information on several other Sicilian sources likewise known little or not at all, some of which proved of value for this study.

CHAPTER 2. PREVIOUS LITERATURE

(i)	1887-1896	page 7
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(1) 1887-1896

The first notices on the Sicilian sources in modern musicological literature were those of Riaño (1887), who gave brief reports on Mn 289, 19421 and V.20-4. His remarks, those of an amateur in such matters as paleography and liturgy, are now of historical interest only (for instance, the dates he suggested for the manuscripts — 14th, 13th, 13th century, respectively — are much too late).

In 1892, much more experienced liturgists, Misset and Weale, gave an inventory of the 90 proses in Mn 19421 (in vol. 2 of their collection Analecta Liturgica, i, Thesaurus Hymno-logicus, on pp.485-7), with editions of 13 of them (pp.487-98):

no.828	Regia diva	p.487
829	Hanc diem tribus	488
830	Nunc Christi familia	489
831	Qui purgat animas	490
832	Vexilla Christi	491
833	Eia clama	492
834	Christi baptista	493
835	Melliflua dans organa	493
836	Quem superne tripudiatim	494
837	Laurenti laureata	496
838	Eia fratres personemus	496
839	Alte vox psallat	497
840	Vitam petiit beatus Helyas	498

At the time of the edition, the manuscript was in the collection of F.A.Barbieri (see section iii below) at the Biblioteca Nacional, Madrid. Misset and Weale correctly assigned the source to Catania and to the 12th century. Although the manuscript contains no rubrics (but space was provided for them), Misset and Weale rightly labelled no.838 as "In Translatione Sanctae Agathae". No.840, on the other hand, they

assigned to Confessors, although its unusual text must refer not to the prophet Elijah (and even this would be unusual for a sequence of the Common of Saints) but to S.Elias of Reggio. Husmann (1965, p.90) was surprised that "in der älteren Literatur" the manuscript had become known as "Troparium von Catania": "wie es zu dieser Lokalisierung kommt, ist unbekannt — möglicherweise wegen des dort regierenden Herzogs von Uzeda (noch heute Porta de Uzéda)". But Misset and Weale were clearly well aware of the significance of the sequence for S.Agatha, patron saint of the cathedral at Catania.

The edition of the sequences by Misset and Weale remained the only source of information about Mn 19421 known to most scholars until Anglès (1927), despite the shelfmark available in Riaño's book. The editors of Analecta Hymnica, 53 (1911), stated that they did not know where the manuscript was located, and simply reproduced or collated Misset and Weale's edition. Chevalier (1904-1923) likewise knew only the edition, not the manuscript itself.

Solesmes' series of photographs from a large number of manuscripts published in Paléographie Musicale, ii-iii (1891-2) included part of f.27v (not stated as such) of Mn V.20-4 (cited as C.132); the source was assigned to the 13th century: Paléographie Musicale, iii, p.199A.

Ebner's *Iter Italicum* covered the following South Italian and Sicilian libraries: Bari (see Ebner, 1896, p.5), Benevento (p.6), Capua (p.23), La Cava (p.62), Montecassino (p.98), Naples (p.112), Palermo (p.132), and Salerno (p.253). For some of these notices he had to rely on the information of colleagues, being unable to visit the libraries himself. His

interest was in missals. Of the sources relevant to this study, he described Nn VI.G.11 (pp.118-120), and gave brief notices on three missals and a sacramentary, of the 14th and 15th centuries, at Salerno, which I have not been able to consult. For Palermo, Ebner stated that the Biblioteca Comunale had no missals, relying on printed notices about the library's holdings (in fact PLcom 2.Qq.G.131 is a 15th-century missal, and there may be others); and that the Archivio Capitolare (the present Archivio Storico e Diocesano) had lectionaries and missals dating back to the 11th century, relying on colleagues' information (see Part IV for a summary of references to these).

(ii) 1900-1925

Although, as mentioned above, Mn 1942¹ remained unknown at first hand to the editors of Analecta Hymnica, two Sicilian manuscripts were used by them. In AH 34 (1900) appeared an edition of Redemptori plebs redempta, a prose unique to Mn V.20-4. The source was cited as a gradual of St.Ouen, Rouen, of the beginning of the 13th century. In AH 40 (1902) a fifth Sicilian manuscript entered the scholarly literature when the prose for S.Christine unique to PLsd 5 was edited: Syon matris et Jude filie (p.160). And three proses for the Blessed Virgin from PLsd 5 were also presented: Gaude virgo mater Christi (p.115), Rosa fragrat astro flante (p.116), and Polium spargit iam aurora (p.116). The book was assigned to the 13th century.

The 20th-century literature on the Sicilian sources continued with illuminating notices on Mn 289 by Beyssac (1908)

and on Mn V.20-4 by Delisle (1908). Both of these were reviews, the first of Villetard (1907), the second of Loriguet, Pothier and Colette (1907).

Beyssac was the first to draw attention to the conductus in Mn 289, which he compared with those in SE 46, edited by Villetard, who did not know the Sicilian source. Beyssac edited from Mn 289 the pieces concordant with the Sens manuscript:

- f.130 Castitatis liliū - Incorrupta virgo
- f.131 Super omnes alias - Virgo gemma virginum
- f.132v Lux omni festa populo - O matris alma viscera
- f.138 Letabunda lauda plebs - Redde nobis illam
- f.144v Natus est, natus est
- f.146v Orientis partibus
- f.147v Novus annus dies magnus

Beyssac said that the manuscript was of the 12th century, and Sicilian. In a footnote written after reading Delisle's notice on Mn V20-4 he said he accepted Delisle's estimate of the latter, and that Mn 289 was closely related to it in notation and repertory, promising to enlarge upon this on a later occasion (a promise sadly unfulfilled).

Delisle's attention had been drawn to Mn V.20-4 by a letter from Wilhelm Meyer. He recognized the name of Roger, King of Sicily, in the Exultet, and suggested that the "papa romano" mentioned therein must be Anacletus II, antipope 1130-38, giving a facsimile of parts of ff.99v-100 where occurs the passage in question. Delisle then analyzed the Rogation procession litanies Humile prece and the processional chant Ardua spes, showing that the version of the former in Mn V.20-4 must have been composed in Rouen. He also drew attention to the information given by Ordericus Vitalis about Norman chant in South Italy.

Throughout vols. 53 (1911) and 54 (1915) of Analecta Hymnica, Mn V.20-4 continued to be referred to as "Graduale S. Audoeni Rotomagensis". In these volumes another manuscript important for this study was utilized, Nn VI.G.34, which Bannister correctly assigned to Troia (AH 53, p.393; 54, pp. 103-4).

Scholars of polyphony did not use Mn 19421 until much later. Ludwig (1910) knew from Riaño that it contained polyphony, but was not able to consult the source (surprisingly, in view of his work on Mn 20486). In the discussion between Wagner, Ludwig and Handschin about Crucifixum in carne, in AfMw 6 and 7 (1924 and 1925), the setting in Mn 19421 was not cited.

Benedictine scholars' knowledge of the Madrid sources was presumably the result of Dom Maur Sablayrolles' Iter Hispanicum, a report on which appeared in SING, 13 (1911-12). (The author said that this was a translation of articles first published in the Revista Musical Catalana.) The notices on the sources were inevitably very brief. In fact only Mn 289 (assigned to the 12th century, presumably following Beyssac) and Mn V.20-4 (referring to Delisle's notice) were mentioned (Sablayrolles, 1911-12, p.511). Although a neighbour of Mn 289 in both old and new shelfmarks, Mn 288 was not noticed; nor was Mn 19421 mentioned.

Only Mn V20-4 was discussed by Suñol (1935; also, of course, Sunyol, 1925: references here are to the later edition), although its notation was dealt with in a separate section (Ch.10 - Notations francaises: B. Notation normande, pp.245-7). The photograph of the end of the Exultet first published by

Delisle was used again (p.247). At the end of his chapter on Italian notation (p.229), Suñol spoke of Norman notation as imported into Calabria by the colonizing monks of St.Evrault. Then in speaking of MnV.20-4, although noting the likeness to Pn lat.10508 (from St.Evrault) in the section Notations françaises(!), he was clearly swayed by the Rouen connection demonstrated by Delisle, and wrote: 'Ces formes neumatiques normandes ... franchirent les Alpes avec les moines de Rouen, et s'implantèrent jusqu'en Italie meridionale, en Calabre et en Sicile.'

(iii) Anglès

The four Madrid sources were naturally of interest to Higini Anglès, during his long years of almost single-handed work on early Spanish sources. Although Anglès frequently mentioned the four Sicilian books (1927, 1931, 1935, 1955), and made inventories and descriptions of them for the catalogue of 1946, he was never able to devote to them and to other chant sources the prolonged study which would eventually be necessary. In 1927 the very briefest remarks had to suffice. Mn 19421 (assigned to the 13th century) was mentioned for its polyphony; and Anglès said he had found 'nur ein' (!) monophonic conductus (Resonet intonet, f.101) in Mn 289 (conductus were of interest to him because of their connection with the polyphony of the Santiago manuscript and the Notre-Dame sources).

In 1935 it was still only Mn V.20-4 and 289 that were discussed. Anglès was now able to mention the Peregrinus plays which Young (1909) had edited from the Sicilian sources, and

he also cited an edition of his own (1926) of that in Mn V.20-4.

Although Mn 288 had never been more than two volumes' distance from Mn 289 (old shelfmarks C.151 and C.153 respectively), it had so far not been noticed in scholarly literature. And Mn 19421 had also lain dormant from the time of Misset and Weale. But in his work on the Las Huelgas manuscript (1931) Anglès was able to exhume Mn 19421 and introduce Mn 288. He did not, however, realize the close relationship of Mn 288 to Mn 289, assigning the former to the 12th century, but deciding it might be Spanish (p.108: 'potser castellans'). A list of the main sections of Mn 289 was given (pp.81-2), and Beyssac's estimate of date and provenance restated. As to Mn 19421, Anglès revealed that although once part of the Royal Library, it had disappeared at an unknown date before 1868 (when Moreno Gil reported it missing). It was purchased by F.A. Barbieri in 1869 in Salamanca (from one Pereda, who had acquired it from the bookseller Lezcano), and returned to the Biblioteca Nacional in Barbieri's legacy. (His collection was housed in the Biblioteca Nacional for some time before his death in 1894, as witness Misset and Weale's work on it there.) Again, Anglès provided a list of its main sections. Finally, for Mn V.20-4 Anglès hesitated between ascribing it to Palermo or to Rouen (for the latter citing 'Dreves').

In 1946 appeared the Anglès and Subirá catalogue of music manuscripts of the Biblioteca Nacional, with inventories of large parts of the Sicilian chant sources. For Mn 289 (description pp.18-36), Anglès gave no indication of provenance, but chose a 12th century date. Mn 288 followed (pp.36-53) and here Anglès offered the rhythmic office of S.Julian as proof

that the book was copied in Le Mans (p.37); again a 12th century date was given.

On pp.54-66 Mn V.20-4 was covered (more briefly, since its ordinary of mass pieces are far fewer in number than those of the other sources). Anglès gave its date as 12th-13th century and its provenance as Palermo. This implied that the Exultet names were retrospective. Special attention was directed in the actual inventory neither to the names in the Exultet nor to the Rouen saints of the processional litanies. In fact Anglès first cited Blume's ascription to Rouen, then stated that according to manuscript notes he had seen at Solesmes the gradual was from Palermo. Then in citing Sablayrolles as the source of the explanation of the Exultet names, Anglès revealed unwittingly that he had not read Delisle's notice.

Mn 19421 was covered on pp.68-86, ascribed to the 12th-13th century, and the title "Troparium de Catania" rehearsed. No explanation for the ascription to Catania was given. The polyphony was given separate coverage, pp.153-4, assigned to the 13th century, and its notation compared to that of Rvat Ottob.lat.3025.

The final Sicilian item in the catalogue was the bible Mn 192 (pp.151-2), which has a two-voice clausula on the lower margin of f.122. The several sentences Anglès devoted to discussion of the significance of this piece contrasted sharply with his brevity or silence on the same topic regarding the chant sources.

Anglès had a final chance to mention the sources in 1955 in a paper delivered to the Congresso internazionale di musica mediterranea (Palermo, 26-30 June, 1954). The notices were

very brief, and only in the case of Mn 288 was a view stated which was different from his previous remarks. By now Anglès thought Mn 288 to be Sicilian 'senza dubbio'; but the 'emperor' of the Laudes he thought likely to be the Hohenstaufen Henry VI (d.1197) or Frederick II (1197-1250).

(iv) Special studies of parts of the Sicilian repertories

By the 1930's the Sicilian books were being consulted regularly for special studies where their actual date or provenance was of secondary importance, and thus not studied in new detail, beside the material for which their witness was being invoked. This was already to some extent the case with the sequence editions of Analecta Hymnica, although those volumes have been used as much for their lists of sources of sequences as for their editions of the pieces. It was certainly the case with the writings and editions of Karl Young for the liturgical dramas (1909, 1933), and, more recently, the work of Melnicki, Bosse, Rönnau, Thannabaur and Schildbach on the ordinary of mass repertories. (Rönnau, 1967, characteristically, has Mn 288 and 289 as of 'unbestimmter spanischer Herkunft'.) Such studies will therefore be mentioned in the chapters which discuss the particular material, not here (e.g., for the dramas, see ch.15; for the ordinary of mass pieces, ch.11). Other important studies of this type are Arlt (1970) on the Benedicamus songs and conductus (ch.14); and Lipphardt (1963) on the Officium Stellae (ch.13).

Some other recent studies should, however, be mentioned

here, even though they are concerned with special matters and not with the manuscripts as a whole, because of their direct bearing upon the question of the provenance and date of the sources. These are by Corbin (1957), Kantorowicz (1941 and 1946) and Husmann (1962 and 1964-5).

It is a matter for deep regret that the late Solange Corbin was never able to devote time to the study of the Sicilian sources. Since at the time of her thesis Mn 288 was thought to be from Le Mans, it was considered briefly by Corbin, but her opinion was expressed in terms too vague to be of much use: 'nearer to Angers than to Laon' ('Laon' is presumably an error for 'Le Mans'). In her posthumous book (1977) she cited only Mn V.20-4 (p.111), noting 'the strong influence of Italian neumes'. References to Anglès (1955) and Arnese (1967) seem to suggest that Corbin knew the South Italian and Sicilian manuscripts only from published photographs.

Kantorowicz' article of 1941, on the Exultet, included a facsimile of the final side of the chant in Mn 289 (f.115v), and assigned the source to the beginning of the 12th century (before 1130) because of the citation of a 'count', rather than a king. In his book on the Laudes (1946) Kantorowicz considered the Laudes of PLsd 5 (pp.158ff.), citing the source as 15th century, but suggesting that the 'rex Fridericus' named there could as well be the Hohenstaufen emperor Frederick II (1198-1250) as one of the 14th-century Aragonese kings (Frederick II, 1327-37, or Frederick III, 1355-77). His grounds for suggesting a retrospective copy of a 13th-century formulary were the lack of Spanish saints among those

invoked, and the appearance there of Mary Magdalene and Christine, both of whose cults in Sicily date from the 12th century. (The third female saint named in the Laudes of PLsd 5 is Agatha, who was also the object of particular reverence in Sicily as a whole — as witness the unique alleluia in Mn V.20-4 — but Kantorowicz did not mention this.)

Husmann's work on alleluia series first bore fruit in his article of 1962 (continued in 1964-5), and so far as the Sicilian sources were concerned also contributed substantially to the striking notices on Mn 288, 289 and V.20-4 which appeared in his RISM catalogue of 1964.

Only in the second part of his article, which dealt with Easter and Pentecost alleluias (the post-Pentecost series were discussed in the first part of his article, but no Sicilian sources were mentioned there) did Husmann call upon the witness of the Sicilian books:

- p.17 - ME F.V.344: Easter week series identical to Paris use. The same alleluias, but in another order, are found in sources of Senlis and the Knights of Malta (ME F.V.359).
- p.26 - printed missal of Messina, 1534 (cf. St.Denis, Le Mans)
- p.21 - PLsd 8 and 11 (identical to each other): same alleluias as Vannes, but in a different order; Husmann saw this as evidence that there were links between Sicilian and Breton uses (he had already suggested the same for Nn VI.G.11, on p.20: this has the same five alleluias as the Rennes/Nantes series, but in a different order; Husmann disagreed with Bannister's opinion that the book was from Rouen precisely on the grounds of the alleluia series).
- p.21 - Mn V.20-4: Easter week series has same items as Pn lat.9439, from St.Mélaine, Rennes, but in a

different order. Pa 623, from St.Magloire, Paris, has one of these alleluias on Saturday of Easter week and a foreign one on Thursday, but may otherwise be grouped with the other two sources. Husmann's remarks here indicated that he believed either Palermo or Messina to be possible places of origin of Mn V.20-4.

p.29 - Mn 288: placed in a group with, though containing at least one alleluia foreign to each of, Sitten, St.Florentin and Avranches. Cited as Sicilian.

In his RISM catalogue, Husmann took up the question of the possible relationship between Mn 288 and Le Mans. He pointed out that the Le Mans missals LM 353, 437 and the printed missal of 1504 had a post-Pentecost alleluia series quite different from that of Mn 288. Since the book also paid no attention to S.Benedict, Le Mans provenance, secular or monastic, seemed out of the question. Husmann again ruled out monastic provenance for Mn V.20-4 (thereby disagreeing with the editors of Analecta Hymnica, who had favoured St.Ouen, Rouen as place of origin) because no particular attention was paid to S.Benedict, and because an archbishop, a bishop, and 'clericelli' are rubricated at various points in the source. Rouen cathedral was out of the question because its alleluia series was different, but the post-Pentecost series in Mn V.20-4 agreed with that in PLsd 8 and 11. Husmann was therefore persuaded that Mn V.20-4 was from Palermo cathedral. This left the origin of Mn 288 to be ascertained, and Husmann announced that its alleluia series was compatible with that of a gradual of Syracuse cathedral. Mn 288 and its sister manuscript Mn 289 were therefore assigned by Husmann to Syracuse.

The recognition accorded to S.Julian in the sources was taken by Husmann to mean that 'Le Mans played a significant

role in the introduction of Christian Norman culture into Sicily' (p.92).

It will be noticed that Husmann did not explain the discrepancies between the evidence of the Easter week and that of the post-Pentecost alleluia series in the above sources.

(v) Some recent catalogues and general surveys - summary of data

At this point it will be convenient to present in tabular form the most recent and authoritative views on the provenance and date of the prime sources. In chronological order these have appeared in: the catalogue of sources published as part of the Solesmes work on the new edition of the Roman Gradual (Le Graduel Romain, II, Les Sources, 1957); Husmann's aforementioned RISM catalogue (1965); Janini and Serrano's catalogue of liturgical manuscripts of the Biblioteca Nacional, Madrid (1969); Stäblein's last, remarkable, major contribution to musicology (1975); and Emerson's list of sources in The New Grove Dictionary of Music and Musicians (1980).

It should be pointed out that the catalogue of Janini and Serrano cites the provenance of the sources in a somewhat equivocal fashion. For Mn V.20-4, 288, 289 and 19421 the citation 'Procedencia: Mesina' is given. While this might be taken as an indication simply of their provenance as of the 17th century, before their transfer to Madrid (and even then it would not be accurate), it seems as if Janini and Serrano actually believe the manuscripts to have been written in Messina. Thus for Mn 289 they write: 'Notación neumática: Mesina'. And yet for Mn 52, Messina is not mentioned. Compare:

- Mn V.20-4 - 'Escrito en Sicilia ... Procedencia: Mesina'
 Mn 52 - 'Siracusa ... Procedencia: Biblioteca del duque
 de Uceda'
 Mn 19421 - 'Procedencia: Mesina. Biblioteca del duque de
 Uceda'

This is illogical and inconsistent.

The table summarizing the various opinions on provenance and date follows overleaf (Table 1).

(vi) Literature published in Sicily (or Italy)

The musicological literature surveyed above has a counter-point in the non-musicological, usually historical and hagiographical writings of Sicilian scholars. The only non-Sicilian mentioned above who has systematically consulted this literature is Kantorowicz. Kantorowicz cites, for instance, Johanne (1736), whose work is a survey of Sicilian liturgical uses based on manuscript as well as printed sources. Both Johanne and Amato (1728) published the text of the Laudes in PLsd 5. This interest in Sicilian liturgy may be said to have its modern counterpart in the edition by Terrizzi (1970) of the text of PLsd 8. The hagiographical literature extends even further back in time, to Cajetan (1557); Boglino's study of the cult of S.Christine in Palermo (1881) will be considered in the next chapter. We have mentioned the edition in AH 4C (1902) of the sequence for S.Christine in PLsd 5, Syon matris et Jude filie: this had previously been published by Boglino (pp.69-71). Other texts from manuscripts of the Archivio Storico e Diocesano, Palermo (the former cathedral library) have been published by its present custodian, Mgr. Salvatore

TABLE 1
Provenance and date of principal sources - summary of previous citations

	Solesmes (1957)	Husmann (1965)	Janini, etc. (1969)	Stäblein (1975)	Emerson (1980)
In 288	'Region du Mans' early 12th c.	Syracuse -	I.e Mans?, end of 11th c., to Messina in 12th	Sicily?, beginning of 12th c.	I.e Mans or Palermo or Syracuse, early 12th c.
In 289		Syracuse -	Sicily, 12th c., eventually Messina	Sicily, second third of 12th c.	Syracuse, mid- 12th c.
In 19421		Catania -	Catania, 12th c., eventually Messina	Catania, 12th- 13th c.	Catania, 12th c.
In V.20-4	St.Ouen, Rouen, to Sicily, 1130-1139	Palermo, 1130-1138?	Sicily, 1130-1154	Palermo, 1130-1139	Palermo?, 1130-1138
In VI.G.34		Troia, after 1130		Troia, after 1130	Troia, after 1130

Cambria. The largest of studies of the Sicilian church in general is that of Pirri (1733). I have not been able to consult the thesis of Profita (1946) on the origin of the 'Gallican' rite in Sicily (cited by Terrizzi, 1970, pp. 15*, 39*, 40*, etc.).

CHAPTER 3. THE PROVENANCE AND DATE OF THE SOURCES

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Our knowledge of the provenance and date of the Sicilian and South Italian sources depends in several cases upon an understanding of the significance of saints honoured therein, particularly S.Christine and S.Julian. Another crucial factor in the case of some sources is the version of the *Laudes regiae* or the *Exultet* they contain. I shall deal with these matters before proceeding to discussion of individual sources. The chapter ends with information on the later history of the Madrid manuscripts.

(i) S.Christine, S.Julian and some other saints

The evidence for the date of the translation of S.Christine's relics to Palermo cathedral is not as early as might be wished. It seems to date no further back than the earliest surviving Palermo breviary, the magnificent 15th-century manuscript PLsd 9. The text is, however, unequivocal in a way which does not suggest the later fabrication of facts. Briefly, the lessons of the office of the saint tell how, in the reign of William I (1154-1166), Hugh Count of Molise (a territory stretching from north of Montecassino to north of Benevento) told Hugh, Archbishop of Palermo (1144-1166) that the relics of S.Christine were to be found at Sepino, in his domains (11 miles south of Campobasso, 22 miles north of Benevento). They had been brought to Sepino from Bolsena (by the great lake north of Rome) by some pilgrims, Frenchmen journeying to Jerusalem, who, passing through Bolsena, heard of the wondrous relics and abducted them. Unable to find a ship on the Adriatic coast, they wandered through Apulia as

far as Sepino, and there it was decided to erect a church to house the precious relics. The date of the arrival of the relics at Sepino is not clear. The whole story of the translation to Sepino was recapitulated by Cajetan (1657) from the liturgical books of Sepino (apparently no longer extant); was summarized in Acta Sanctorum (Julii, v, Paris, 1868, 495-534); and was further discussed in Boglino (1881).

Although none of the above-cited authorities consider the possibility, it is nevertheless possible that a cult of S. Christine did exist in Palermo, or at least among Norman churches in South Italy and Sicily generally, before the translation of 1154-1166. But we have no direct evidence for this. Mn V.20-4, which is almost certainly a Palermo cathedral manuscript from the reign of the previous king, Roger (1130-54), has no special compositions in her honour (it has a modest repertory of sequences, and one would not normally expect a piece for S.Christine were it not that the equally unlikely S.Julian and S.Benignus are noticed; then again, the very large alleluia collection would surely have included a special one for S.Christine had her cult been established in Palermo when the manuscript was compiled, particularly when S.Agatha and S.Nicholas both have unica). I therefore take the traditional date of the translation of the relics of S.Christine to Palermo, 1154-1166, to be correct. The relics were and are kept in the cathedral. Archbishop Walter Offamil of Palermo founded a church in her honour in Palermo in 1175. King William dedicated a chapel to her in the cathedral, replaced by his successor William II when the present cathedral was built in 1185.

It is in any case almost certain that only in Palermo was her feast marked by any special solemnity. Of the various books known to Johanne, for instance, in only the Palermo breviary (PLsd 9) were nine lessons provided for her office, 'quae historiam tantummodò Sanctae continent' (Johanne, 1736, p.371: evidently the history just discussed).

It is not generally known that S.Julian (originally of Le Mans) was held in equal veneration in Palermo, and probably also further afield in Sicily, during the Middle Ages. It has hitherto escaped notice that the Cappella Palatina in the Royal Palace of Palermo had relics of S.Julian. Inventories of the relics of all major Sicilian churches were made by Ciocchis and published in 1836, and only in the Cappella Palatina list does S.Julian appear. His importance there is indeed evident to any visitor to the present building (completed 1132). Among the splendid mosaics of the chapel, those on the columns depict saints. Those on the sides of the columns which face each other across the nave are large, with only one saint per side; while between each column of the same side, small roundels with the heads of further saints appear. The full-length saint of the column nearest the choir on the south side is S.Julian (see frontispiece).

The circumstances of the translation of his relics to Palermo are unknown, likewise the date, and the nature of the relics themselves. Interestingly, the English royal family also appears to have possessed relics of the saint, and his office appears in a Westminster Abbey manuscript of the 12th century (Ob Bodley 596 - see Frere, 1894-1901, 1, p.45, no. 126 and pl.6). Since all the four surviving early Sicilian sequentiaries have the same sequence for S.Julian, Alma

cohors (which is a sequence for the Common of Saints - the requisite saint's name is inserted as desired), it is likely that his cult was not confined to the royal chapel, and that the sources are dependent in this respect on the use of the royal chapel before it was definitely located in Palermo. Johanne (1736, p.343) refers to the proper office used in all Sicilian churches: '... in omnibus pene pervetustis Codicibus Siculis ... cum integro ejus officio proprio.'

The music in honour of S.Julian in the Sicilian books amounts to the following:

- Mn V.20-4: - mass, including the rare tract Ave Juliane Christi confessor, known to me otherwise only from AN 96 and LM 437
- sequence Alma cohors (among Common of Saints sequences)
- PLsd 8: - (no chants given)
- PLn XIV.F.16: - mass (no tract)
- Mn 288: - sequence Alma cohors (in Common of Saints)
- office Urbs provecta Genomannis, etc. (for a comparison between this and the office in Ob Bodley 596, see Part IV)
- Mn 289: - sequence Alma cohors (in Common of Saints)
- Mn 19421: - sequence Alma cohors (in Common of Saints)

Mention must be made of other important relics of Sicilian churches. The following, extracted from the lists in Ciocchi (1836), are of particular significance for the sources under discussion:

- Palermo cathedral: - Christine; Mary Magdalene; Agatha
- Palermo, Cappella Palatina: - Julian, Bartholomew; Agatha; George; Senator, Viator and Cassiodorus

Catania cathedral: - Agatha; Sebastian; George;
 Cataldus

Syracuse cathedral: - Marcian; Lucy

The extent of the veneration of these saints will become evident from the study in Chapter 6, and reference may also be made to the descriptions of sources in Part IV of the thesis, where all special sequences for local saints are noted. The above discussion *was* designed for the particular purpose of establishing the context for the examination of the Sicilian sources in section iii below.

(ii) The Laudes regiae and the Exultet

The Laudes regiae, or rather, versions of them, are to be found in Mn 288 and PLsd 5. The Exultet is in Mn V20-4, PLsd 8 and 11, PLn XIV.F.16, Mn 289 and 19421, and Nn VI.G.34. All these yield information which can be, and in many cases has been, used to clarify the provenance and date of the sources.

Since Mn 288 contains a reference to emperor and empress, Mn 289 to a count, and Mn V.20-4 to King Roger, there is a strong temptation to see the books in a chronological order determined by the status of the two Rogers: Roger 'the Great Count', in full control of Sicily from c.1090, died 1101; and Roger II, Count from 1105-1130, crowned king in 1130, died 1154. Mn 288 would thus be pre-1130, perhaps 11th century, Mn 289 would probably be from 1105-1130, Mn V.20-4 1130-1154. Thus Fuller (1969, pp.79-81) believes the Laudes in Mn 288 acclaim the Byzantine emperor and empress, and suggests a date of

c.1085 for the manuscript, seeing in "St.Euphemias" (recte Sant'Eufemia) a 'likely place of origin' for both Mn 288 and Mn 289, which latter she believes to be from before 1130. Arlt (1970, i, 175-6) appears to support similar datings.

A strong argument may be advanced (see below, section iii/5) against so early a date for Mn 288, so we should be sure of the exact significance of the Laudes. We should also investigate the possibility that the versions of the Exultet found in the above sources may be retrospective copies of traditional formularies. How secure are datings based on these chants?

For the Laudes, the answer seems fairly clear. In itself, the text cannot always be taken as a literal citation of actual political realities. The number of anachronistic texts which have come down to us is too large to permit of such an interpretation. For instance, Kantorowicz cites a Bristol missal of the early 15th century (NYp cod.membr.occ.20) which still refers to the emperor (Kantorowicz, 1946, p.232). As long ago as 1918 Bishop argued against placing too much reliance on such formulas: '... the practical lesson taught by the present Roman Missal, in which we may read, but do not say, a commemoration of the "Emperor" might be thought a sufficient warning' (p.297). The most persuasive critic of the literal interpretation of the designation 'emperor' has been Ladner (1942): 'there is ... never to be observed a relation between the liturgy and the respective Emperor close enough to cause the insertion of the Emperor's name in the very text ...' In South Italy 'the idea of the Empire had become unreal and lifeless ...' Looking at Europe as a whole: 'Generally speaking, since the rise of the national states in the era of the controversy of the investitures,

the Emperor is still quite often commemorated in the Exultet and especially in the Oration of Good Friday' even when politically inappropriate (see Ladner, 1942, pp.192, 193, and 200 n.2).

The commemoration of emperor and empress in Mn 288 is by no means, therefore, a definite proof that the manuscript dates from the period before Roger assumed the crown in 1130. It might nevertheless be argued that in the politically conscious Sicilian realm, and with the contemporary Norman examples of (i) the Fécamp Laudes of R 489, where Duke William is acclaimed (see Kantorowicz, 1946, p.167), and (ii) the Exultet of Mn V.20-4, where King Roger is specifically mentioned, the citation of an emperor would be unlikely to survive the 11th century. And this especially in the case of a manuscript of the Royal Chapel, which I believe Mn 288 to be (see below, section iii/5). On the whole, however, I have chosen to regard the evidence as equivocal, and the Laudes of Mn 288 as not decisive. The series of saints in the Laudes contains no local peculiarities, Norman or otherwise, unless S.Denis of Paris be counted such. Altogether the text is too general in character to provide conclusive indications of exact provenance and date.

With PLsd 5, on the other hand, there seems little doubt that we have to do with a Palermo version, as Kantorowicz demonstrates (1946, p.159ff.). Oddly enough, there is again some doubt, this time over the identity of the person being acclaimed, King Frederick. Since the manuscript is of the late 14th century (Kantorowicz suggests 15th century), the Frederick in question might be one of the two Aragonese kings: Frederick II (1327-37), or Frederick III (1355-77). Kantorowicz is, by

contrast, of the opinion that the version is a late copy of the Laudes as sung for the Hohenstaufen Frederick II (1198-1250). Here again, therefore, we would have a possibly retrospective, literally anachronistic copy of a traditional text. Kantorowicz believes the absence of Spanish saints supports his view. Actually, the version is so brief that this is not a compelling argument. I give below (section iii/9) my reasons for favouring a later date.

Part IV/2 of the thesis contains transcriptions of the Laudes of Mn 288 and PLsd 5.

Kantorowicz has drawn attention to a peculiarly Norman form of the Exultet, distinguished by the final sentence: 'Qui semper vivis, regnas et imperas necnon et gloriaris solus Deus solus altissimus, Jhesu Christe, cum sancto spiritu in gloria Dei patris.' (Kantorowicz, 1941; and 1946, App.III, pp.231-3). As earliest sources he cites Mn 289, Mn V.20-4, PLsd 544 (now PLsd 8), an Exultet roll of Troia cathedral of the 12th century, Nn VI.G.34, and NYpm 379. It is the version found in Pn lat.904 and later Rouen missals, and in sources of the Sarum rite. Of our prime sources, only Mn 19421 lacks the Norman ending. Unknown to Kantorowicz, however, the ending is also found in the 13th-century gradual of St.Bénigne, Dijon. It is in my opinion highly likely, therefore, that it represents the form of the Exultet imported into Normandy by William of Dijon (evidence of whose influence will be apparent from many chapters of this thesis: see Chapter 5 for a brief account of his reforming work). It should therefore really be renamed the 'Dijon Finale'; for simplicity's sake, I shall nevertheless retain Kantorowicz's 'Norman Finale'.

The text of the final section of the Exultet is edited below from six Sicilian and South Italian sources, from Nn VI.G.11 from Acre, and from 5 North French and English manuscripts. The Dijon text is taken as control:

Br II 3824, f.86v - Precamur ergo te domine ut nos famulos
tuos omnem clerum et devotissimum populum una cum patre
nostro papa .ill. qui te temporum concessa in his paschalibus
gaudiis conservare digneris. Qui semper vivis regnas imperas.
nec non et gloriaris solus deus. solus altissimus. Ihesu
Criste cum sancto spiritu in gloria dei patris. amen.

Mn V.20-4, f.99 - 19-21 ROMANO et antistite nostro .N. Nec
non et REGE nostro .ROGERIO. quiete

PLsd 8, f.49v - 19-21 romano quiete

PLsd 11, f.75 - 19-21 romano quiete

PLn XIV.F.16, f.92 - 18-21 et papa romano quiete

Mn 289, f.115v - 9 omnemque
11 ac
16-21 papa nostro .N. et comite nostro .N.
et antistite nostro .N. quiete

Mn 19421, f.102v - 9 omnemque
16-21 beatissimo papa nostro et antistite
nostro cunctoque exercitu Christia-
-norum quiete
30-51 per dominum nostrum Ihesum
Christum filium tuum qui tecum vivit
et regnat in unitate spiritus sancti
deus per omnia secula seculorum

Nn VI.G.34, f.82v - 16-21 beatissimo papa nostro .ill. et
antistite nostro .ill. necnon et
gloriosissima rege nostro .ill. quiete

Nn VI.G.11, f.83v - 9 et omnem
11 ac

- 16-21 reverentissimo papa nostro et anti-
-stite nostro et rege nostro quiete
30-51 (as Mn 19421)
- Pn lat.904, f.96v - 11 ac
19-21 .N. et antistite nostro .N. nec non
francorum rege .N. et principe
nostro .N. quiete
25 h11s
- Lbl Add.12194 (p.110)-19-21 .N. atque rege nostro .N. necnon et
episcopo nostro .N. quiete
25 h11s
- Pn lat.14446, f.81 - 19-21 romano quiete
30-51 (as Mn 19421, but omit 'Per dominum
... filium tuum')
- AN 96, f.74 - 16-21 papa nostro .N. et antistite nostro
.N. et gloriosissimo rege nostro .N.
eiusque quiete
26-27 festis paschalibus
30-51 per eundem dominum (then as Mn 19421)
- PRO 12, f.133v - 16-21 beatissimo papa nostro .N. et anti-
-stite nostro .N. et rege nostro .N.
quiete
25 h11s
30-51 per eundem dominum (then as Mn 19421
but omit 'in unitate spiritus sancti')

After the texts, melodies of the ten sources above which have music were compared. Ex.1 gives the opening of the chant. Here Br II 3824, AN 96 and PRO 12 stand apart from the closely similar Norman sources. Ex.2 gives a passage where ornate melismas are occasionally to be found, from the seven Norman versions. In Ex.1 the close similarity of Pn lat.904 and Nn VI.G.11 is notable; Lbl Add.12194 stands well apart by virtue of its especially ornate version. In Ex.2 Pn lat.904 and Nn VI.G.34 are both close to Mn V.20-4; Nn VI.G.11 this time

resembles Mn V.20-4 and Mn 289; Lbl Add.12194 again stands apart. Beyond this, little can be said about the interrelationships. (See exx.1-2 overleaf; cf. also Benoit-Castelli, 1953.)

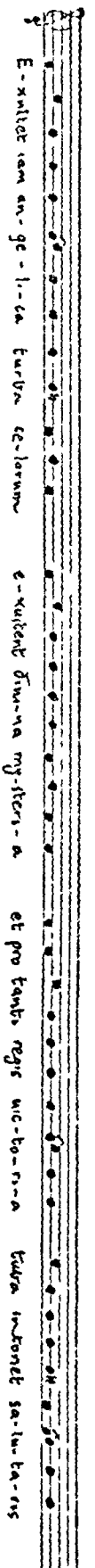
It may be the fact that Mn 19421 is a monastic book which is responsible for its different tradition, although the 'Norman Finale' is by no means restricted to secular books.

The text of Mn 19421 gives no clue as to the date of the source. Because it mentions a king, Nn VI.G.34 should be later than 1130, as all authorities agree. The same has been suggested for Nn VI.G.11, but since it is the king of Jerusalem rather than of Sicily who is intended, the citation simply indicates a date in the 12th century or later (Jerusalem was captured in 1099).

The citation of a count in Mn 289 is secure indication only that the manuscript was copied after the Norman conquest of South Italy. And if we allow for possible copying of an anachronistic formula, as I believe we must, then we must also conclude that the Exultet is in fact of little assistance in dating the manuscript.

It seems unlikely that any scribe could copy the name of King Roger in capitals during the reign of another monarch. This would place the manuscript Mn V.20-4 securely in the years 1130-1154. What then are we to make of the citation of the pope, equally in capital letters, as 'ROMANO'? Seductive as is Delisle's theory that it refers to the antipope Anacletus II (1130-1138), who was supported by the city of Rome and the Normans in the South, it certainly cannot be regarded as conclusive. Unknown to Delisle, three other Palermitan sources use the expression 'papa romano', PLsd 8 and 11 and PLn XIV.F.16.

B. II 3824



M. v. 20-4



M. 259



M. 144-21



M. vi 34



M. vi 34



M. lat 904



M. lat 904



M. 96



M. 96



Ex. 1

Ex. 2

Musical score for Ex. 2, featuring six staves of music with Latin lyrics. The staves are labeled with numbers and lyrics:

Staff 1: M~ 120-4
O mi-ra-ar-ca nos O in-ty-ta-ma-th-is O certe neces-sar-um O felix culpa O ve-ra laus

Staff 2: M~ 289

Staff 3: M~ 194-21

Staff 4: M~ 11 4 34

Staff 5: M~ 11 5 11
(difficilis times)

Staff 6: M~ 120-4
O certe veritas nos

As we shall see, PLsd 8 and 11 are directly related to each other in many ways, and closely related to Mn V.20-4, and it is even possible that the formula in PLsd 8 (and then PLsd 11, late in the 12th century) is a direct copy of that in Mn V.20-4. But PLn XIV.F.16 belongs to a different Sicilian liturgical tradition. More damaging to the whole theory is the fact that Pn lat.14446 (possibly from Troarn) also uses the expression. And I should expect that other sources may be found to use it as well. It cannot therefore be used as a clear indication of date.

(iii) Individual sources

I now propose to treat each of the main sources individually, drawing where appropriate upon the foregoing discussion of characteristic saints and the Laudes and the Exultet. Although it is not a Norman book in the strict sense, I have included a discussion of Nn VI.G.11, because it has been widely, but incorrectly, assumed to come from Norman South Italy. I also discuss Nn VIII.B.51, because of its interesting and important connections with the Sicilian books.

1. Mn V.20-4

There can be no doubt that because of the naming of King Roger (1130-1154) in the Exultet the manuscript must have been copied for use in the kingdom of that monarch. It is impossible that the manuscript should have been copied outside that realm (in, say, Rouen) because only in Sicily (or South Italy) could have been brought together the peculiar mixture of elements,

local and imported, which have gone into the compilation of the source. The alleluia series of the book is, as Husmann pointed out, also that of the Palermo cathedral manuscripts PLsd 8 and 11. It has not heretofore been noticed that it is also that of Chartres book. As will become evident, particularly in the chapters dealing with alleluia repertories (Ch.9) and sequence variants (Ch.13), a Chartres exemplar was certainly used at some stage in the compilation of the use represented by Mn V.20-4. Against this may be set the peculiarly Rouennais version of the Humili prece chant. And probable Italian compositions are to be found among the alleluias and ordinary of mass chants (see Chapters 9 and 11). Such a juxtaposition of these diverse elements could not have occurred in France.

The post-Pentecost alleluia series of Mn V.20-4, PLsd 8 and 11, the Chartres series in fact, is found in no other Sicilian or South Italian sources. Since the latter two manuscripts appear always to have been in the cathedral, it seems highly likely that Mn V.20-4 was also compiled for Palermo cathedral.

There seems little to argue against a date in Roger's reign (1130-54). As seen above (pp.34, 37), Mn V.20-4 is not the only source to cite a 'papa Romano', so there is no need to restrict its date to the time of the antipope Anacletus II (1130-38). On the other hand, if an obviously inappropriate version of the Humili prece chant has been allowed to persist, it is not impossible that the Exultet also survives in an inappropriate, retrospective version. Paleographically, the book looks more like a product of the

first half of the century, with notation on dry-point lines. But this feature cannot in itself be regarded as decisive. I have argued above (p.25) that the absence of a special alleluia, perhaps even sequence, for S.Christine, would be unusual in a Palermo source from after 1154-66. (The unique alleluia in Mn V.20-4 for S.Agatha is compatible with the presence of a relic of the saint in the cathedral, noted on p.27 above.) I am therefore inclined to place the source in the closing years of Roger's reign, say c.1150.

2. PLsd 8

This manuscript has numerous large lacunae, but of what survives the text is practically identical to that of the complete PLsd 11 (first section). These two missals have no formularies for local Sicilian saints, and it is principally their present location in the cathedral archives of Palermo (which appear to contain only those liturgical books which were once used in the cathedral), and their repertorial similarity to other Sicilian books, which makes it seem certain that they are indeed Palermo cathedral books. The evidence of their liturgical repertories will be discussed in Chapters 6-8 (saints' days observed, choice of proper prayers, and alleluia series) and, for PLsd 8, in ch.12 (points of variance in proper chants).

The date of the manuscript can be determined only roughly, from paleographical considerations. PLsd 8 is a noted missal, and the notation is done without lines, very small, but with approximate diastematy. It seems to me that if the scribe had had room for lines he would have used them, that is,

he is accustomed to staff notation but the layout of the text has precluded it. This is not to say that the missal was not intended to receive notation. It is set out so that sung texts are smaller in size than spoken ones (prayers. lessons, etc.), which leaves room for adiastematic notation, but not enough for a stave. We may say that the layout is rather archaic for the type of book intended.

The editor of the text of PLsd 8, Terrizzi (1970), reports the opinions of several scholars on the date of the music and text. Lopez-Calò and Cardine date the notation at the end of the 11th century or the beginning of the 12th, not later than 1130. Rabikauskas places the text hand c.1130, while Federici favours the closing years of the 11th century (see Terrizzi, 1970, pp.25* -27*).

I therefore assign PLsd 8 to Palermo cathedral, and date it in the second quarter of the 12th century.

3. PLsd 11

This missal is a copy of the same liturgical use as PLsd 8, as will become abundantly clear in Chapters 6-8. It has no music, and lessons outside the Common of Saints are lacking. It is therefore best described as an integrated sacramentary and gradual, without music. It also has a supplement of prayers for the Proper of Saints, which does not agree with any Sicilian use known to me, although certainly designed for a Sicilian church (see Ch.6).

I can see no reason to doubt that the book was copied for Palermo cathedral. Paleographically, I should place it in the last quarter of the 12th century, its supplement in the 13th century.

4. PLn XIV.F.16

This noted missal, unknown before the present study, is of a use different from the previous three books. Whereas the three Palermo cathedral books preserve a distinct use found nowhere else in Sicily, the use of PLn XIV.F.16 appears to have been more or less standard in Norman Sicilian and South Italian churches. This will again become clear in Chapters 6-8 when PLn XIV.F.16 is compared with other Sicilian missals and the printed missal of Cosenza of 1549.

The place of origin of this use is not easily determined. The earliest book which can be connected to it is Mn 288, by virtue of its alleluia series (see Ch.8), and, as I shall shortly argue, Mn 288 appears to be a troper prepared for the Norman royal chapel, of c.1100. The chapel establishment would, of course, have been peripatetic, and to speak of Mileto (the city favoured by Roger the 'Great Count') or Messina (favoured during the first two decades of the 12th century) or Palermo (King Roger's capital) as place of origin of the liturgical use is inappropriate, assuming that the royal chapel was in fact the arbiter in this matter. (The obvious parallel for this state of affairs would be the Sarum use of England, for which the use of the Chapel Royal was normative, according to a 15th-century note in Lbl Add.11414.)

Further support for the notion that the use of the Norman royal chapel may have had the status of a standard throughout the land (with allowance for local variants) is the presence of a mass for SS.Senator, Viator and Cassiodorus, whose relics were in the Cappella Palatina, in all surviving missals, present or required according to the kalendar (there are

lacunae in PLsd 8 and 11, however). As will be seen in Ch.6, other local saints are more sparsely represented, or appear in books only of a later date. S.Cataldus of Taranto, for instance, appears only in the later missals, and as an addition to PLn XIV.F.16.

Therefore, if I choose Palermo as the place of origin of PLn XIV.F.16, it is more because it is convenient so to do than because of compelling evidence. Unless the added mass for S. Cataldus be taken as an indication that the missal was used in the Palermo church dedicated to that saint, there are no strong local features about the manuscript. (Relics of S.Cataldus were preserved at Catania, but there is nothing Benedictine about PLn XIV.F.16; and it is probable that a missal of Catania would be related in some way to the Norman Benedictine tradition, which PLn XIV.F.16 is not.) It represents a use which, when the manuscript was written, was probably centred on Palermo, and there is at least a good possibility that the manuscript is now preserved in the city of its origin.

As to the date of the source, we are once again left with only paleographical evidence. The notation is on lines. I should place the book in the second half of the 12th century.

5. Mn 288 =====

Although the office of S.Julian contained in this source was composed for Le Mans, it is not only Le Mans sources which contain it (see Huglo, 1963, pp.75-6). And since an important relic of S.Julian was preserved in the Cappella Palatina of Palermo, and in view of its other Sicilian features, it immediately becomes probable that Mn 288 was compiled for that church (or its predecessor — the present Cappella Palatina

was completed in 1132; in fact we should probably have in mind a peripatetic establishment which accompanied the court wherever it journeyed).

Husmann (1965) pointed out that the post-Pentecost alleluia series in Mn 288 was compatible with that of a Syracuse cathedral gradual. But, as I shall demonstrate in Ch.8, it is also compatible with the following series (that is, it contains within its 27 items all those of the following smaller series):

- (i) Rouen cathedral
- (ii) St. Wandrille
- (iii) Evreux cathedral
- (iv) the 'pan-Sicilian' series found first in PLn XIV.F.16 and then in numerous later sources, including manuscripts from the monastery of San Martino delle Scale, and the printed missals of Messina and Cosenza.

It cannot, of course, be proved that the series in Mn 288 is the progenitor of these others; it may be assembled from them. But we are at least free to assume it was a series known in Palermo. As Husmann stressed, it is not a series known at Le Mans.

The Palermitan origin is made more certain by the version of the sequence Virginis venerande, for the Common of Virgins, found in Mn 288. It has hitherto escaped notice that instead of the usual name 'Marie', there appears 'Cristine'. Of the other saints shown special attention in the manuscript, Mary Magdalen (unusual sequence, office) had a relic in Palermo cathedral, where a chapel was dedicated to her in 1184; it is nevertheless likely that the attention paid to her in Mn 288 is simply part of the burgeoning cult of the saint evident in many parts of Europe from the 12th century onward). SS.

Giles and Hilary (offices) do not play any obvious part in other Sicilian books; S. Benignus (named in the sequence Adest namque, from the Common of Saints) is probably present due to the unconscious copying of an exemplar ultimately dependent on the tradition of St. Bénigne, Dijon, a tradition which ran strongly through Norman monastic uses — this version of Adest namque is known also from manuscripts of St. Bénigne itself, Jumièges and Mont-St.-Michel; and is also carried over into Mn 289 and Mn V.20-4).

The use represented by Mn 288 is in some ways a more fully integrated use than that of Mn V.20-4, as will appear from several of the chapters to follow. Whereas the disparate elements which were juxtaposed in the compilation of Mn V.20-4 are often clearly discernible, Mn 288 has more the appearance of a newly compiled use, where elements from several traditions are successfully submerged in a new liturgy. One would tend to place the use later than that of Mn V.20-4 in the development of Sicilian liturgies. Only the rather primitively arranged sequentiary militates against this (see description in Part IV of the thesis). The piece for S. Christine, which, as explained above (pp.24-26) should imply a date after 1154, also supports a later date.

There are, however, two stumbling blocks to this dating: the style of the notation, and the wording of the Laudes.

The neumes of Mn 288 are only partially diastematic, and are far less 'square' than those of other Sicilian sources. They most resemble the neumes of North French manuscripts of the second half of the 11th century (see the discussion and facsimiles in Chapter 4). For a scribe to be using these

neumes after the middle of the 12th century would be most unusual. It could be argued that in some traditions, for example the German and Beneventan, there were no radical changes in styles of notation at this time such as that which affected French notation. But the problem remains.

The wording of the Laudes mentions an emperor and an empress (no names given), which might be taken to imply a date before the Norman rulers had taken the title of count of king, that is, in the 11th century. I have argued above, however, that this cannot be taken to imply a definite 11th century date (see pp.28-30).

We have therefore to choose between two possibilities: either (a) a cult of S.Christine existed in Palermo, or at least among the churchmen of the royal court, prior to the traditional date of her translation to the cathedral in 1154-1166; or (b) the notation was done by a scribe unwilling or unable to reproduce the notation found in other Sicilian sources, with its exact diastemata; and the invocation of emperor and empress is an accidental archaism.

While some doubts remain in my mind, I have chosen to believe the former, rather than the latter possibility. We are admittedly insufficiently well-informed about the onset of quadratic and proto-quadratic styles of notation to be sure of the date of a source of this period to within much less than half a century on notational grounds alone. But there seems enough sophistication, and a degree of care, in the notation of Mn 288 to suggest that it is not an archaic survival from an outmoded era.

I therefore assign Mn 288 to the chapel of the Norman counts (in Palermo, or elsewhere), and date it c.1100. This

implies that the chapel already possessed the relics of S. Julian, and was interested in those of S. Christine at Sepino, by 1100 (the Cappella Palatina does not appear to have had relics of the latter). We may hope that some of the detail of the histories of these relics may one day be further clarified.

6. Mn 289

Repertorially, and textually (text and music variants), Mn 289 and Mn 288 are extraordinarily similar. It is even possible to regard Mn 289 as presenting for some genres of chant a 'revised version' of Mn 288, with the modern style of notation and several new pieces. It does not have the offices preserved in Mn 288. But it has the same versions as Mn 288 of the sequences from the Common of Saints for SS. Benignus, Julian and Christine. It also has a unique sequence for S. Bartholomew: while the principal Sicilian relics of the saint were at the great monastery on the Lipari islands, the rich collection of the Cappella Palatina also included some.

While we should allow for the possibility that the citation of a count (without name) in the Exultet of Mn 289 is an unthinking copy of an outdated formula, one would not wish to place the manuscript too long after the time when the Norman rulers assumed the title of kings (Roger I, in 1130), on paleographical grounds. I am inclined to the opinion that Mn 289 dates from c. 1140, that is, shortly after the building of the Cappella Palatina, where I believe the manuscript was intended to be used. This means, of course, that the Exultet is anachronistic.

7. Mn 52

This sacramentary is of 'standard' Sicilian use, that is, it belongs to a family which includes all Sicilian missals known to me — excepting only PLsd 8 and 11 — and also the missal of Cosenza in Calabria.

Because of its standard character, it is not easily assigned to a particular location. Its kalendar is not exactly that of the actual Proper of Saints in the main body of the sacramentary: see Ch.6 below, where kalendar and Proper are considered separately. The arguments presented there favour Palermitan provenance for the sacramentary proper. Senator and his companions are present; also Marcian of Syracuse, who, however, must be regarded as a standard Sicilian observance by the 13th century, and therefore not necessarily indicative of Syracuse provenance (I thereby disagree with Janini and Serrano, 1969). The kalendar omits both of these feasts, but gives no indications of its own of where the book was used. It is simplest to regard it as having been copied at Palermo, for use at a church with a different kalendar.

As to the date of the manuscript, the best indications have been furnished by Pace (1977), who on the basis of its illumination assigns it to the first two decades of the 13th century. Pace also suggests a Palermitan origin (while leaving open the place of use), and even believes it possible that, because S.Christine appears in kalendar, sacramentary and litany, she may be the saint represented in the lowest medallion of the Te igitur initial of f.81 (Pace, 1977, Abb. 352 on p.465).

8. PLn I.B.16

This troper, not known until the present study, dates from the closing years of the 13th century and comes from a Dominican friary in Palermo. The reasons for these assertions are fairly straightforward.

Paleographically and repertorially, a date at the end of the 13th century seems most likely.

Although not a straightforward copy of the sequentiary and kyriale of the standard Dominican use, the presence of such sequences as In celesti gerarchia (sic!) for S.Dominic and Adest dies celebris for S.Peter the Martyr are clear indications of a Dominican collection. (The full repertory is discussed in Part IV of the thesis.) Surprisingly, however, the manuscript has several unusual concordances with Mn V.20-4 and Mn 288 and 289: ordinary of mass melodies and tropes, and the conductus Resonet intonet (see Chapters 11 and 14). This suggests strongly that we have to do with a Palermitan book, although another Sicilian centre is not entirely out of the question.

9. PLsd 5

The presence of the manuscript in Palermo cathedral library, and its unique sequence Syon matris et Jude filie for S.Christine, place the provenance of the source beyond doubt. Paleographically, it is of the late 14th century, or possibly from the beginning of the 15th. Even if, as the editors of Analecta Hymnica, 40, and Husmann and Kantorowicz thought, the laudes refer to Frederick II of Hohenstaufen (1198-1250), and not to the Aragonese Frederick II (1127-37) or Frederick III (1355-77), the source itself must be much later than the 13th century (which AH, and seemingly Husmann,

believed). Johanne (1736, p.117) thought the last-named Frederick to be intended. Cambria (1964, p.38) suggested that the author of the Marian sequence Polum spargit iam aurora, given in the manuscript as "Fr. Boniohannes de Messana Ordinis Frm. Praedicatorum", may be identified with P. Bongiovanni Marino, traceable in the late 13th century, which also makes a date in the 13th century less likely. Johanne (1736, p.117) says that "Thoma Bonjoanne" lived under the third Frederick, which is even more decisive.

I therefore assign PLsd 5 to Palermo cathedral, and date it late in the reign of Frederick III, say, c.1375.

10. Mn 19421

That the manuscript comes from Sant'Agata, Catania, seems beyond doubt. Sant'Agata was at once the richest Benedictine monastery of the island and also the seat of a bishopric. (Misset and Weale, interestingly, classed this troper with their secular sources rather than with monastic ones - see the index, vol.ii, p.614.) Mn 19421, with sequences for both the main feast of S.Benedict and his Translation, is most likely Benedictine, and has a unique sequence for the very rare feast of the Translation of Sant'Agata, a feast found, so far as I know, otherwise only in the books of San Martino delle Scale, a descendant of Sant'Agata. Then there is the sequence Alma cohors for S.Julian, as in Mn 288, 289 and V.20-4. And the version of Adest namque in Mn 19421 includes the name of S.George. Although S.George is occasionally thus distinguished in other sources (Martyr milesque Christi in the Alnwick missal, from Sherborne; Clara voce pura conscientia in the printed missals of Angers and Rennes; and Adest nobis, a variant of Adest namque, in the printed missal of Evreux),

it is possible that S.George is noticed in Mn 19421 because of his function as secondary patron of Sant'Agata (the monastery was apparently dedicated to him before the translation of Agatha's relics to Catania in 1126).

1126 is thus established as a terminus post quem for the date of Mn 19421. Paleographically, it is certainly a good deal later than this: I feel a date in the third quarter of the 12th century is likely. (The polyphony added to the codex is probably a decade or so later.)

11. The pontificals

Mn 742 and Mn 678 bear explicit of the 15th or 16th century of owners attached to Messina cathedral, and it is likely that they were used there. Mn 742 contains, among other things, the coronation ritual of William III (1190-94). Janini and Serrano (1969) date its various sections in the 12th and 13th centuries. Mn 678 is assigned by them to the 13th century.

The two other Sicilian pontificals, Rvat lat.6748 and 4746, are dated by Bannister (1913, pp.156, 157) in the late 13th (or early 14th) century and at the turn of the century (c.1300) respectively. Ms.6748 belonged to Arnold, archbishop of Monreale 1306-24, and may possibly have been copied for him. Ms.4746 contains proper prayers of mass for S.Marcian (the same as in Mn 52 and the Cosenza missal of 1549). Such prayers are given in this source only for the main feasts of the Proper of Saints, and the manuscript probably therefore comes from Syracuse.

In none of the above have I felt it necessary to disagree with the information given by Janini and Serrano, and Bannister.

12. Nn VI.G.34

With sequences for S.Secundinus (Alma cohors in the Common of Saints) and Eleutherius, Pontianus and Anastasius (Exultemus in hac die, ff.118v, 112v-113v), this troper was undoubtedly intended for Troia cathedral. Although no names are given in the Exultet, it uses the characteristic 'Norman Finale', and mentions a king. It should therefore postdate Roger's accession (1130). Although most authorities suggest a 12th century date, I regard the early 13th century as equally possible, because of the presence of several sequences of the 'third epoch' (Promissa mundi gaudia, Potestate non natura, etc.).

13. Nn VI.G.11

Although coming to Naples from the episcopal library of Troia, this noted missal has none of the saints local to that area (see Nn VI.G.34 above) in its Proper of Saints or its litany. Because S.Audoenus (French: 'Ouen') appears in both, and because the notation is a species of Norman notation, it has been widely assumed (for instance in Le Graduel Romain, ii, Les Sources, 1957, in Arnese, 1967 and in The New Grove, 1980) that the manuscript was imported into South Italy from Rouen. However, Leodegarus ('Ledger') of Autun is also to be found in the Easter Eve litany, and in the rather empty Proper of Saints are Genevieve (Paris), Sotheris (Rome), Maurilius (Angers), Leodegarus again (besides Autun, he was widely venerated in Artois, and North France generally), Denis (Paris), and Quentin (of St.Quentin). Of these the most significant, because most rare, are Genevieve, Audoenus and Maurilius, of the northern saints, and Sotheris, who may

represent a local Italian devotion. To argue for a Rouen origin on this basis is in any case not possible.

As will become evident when the material of the book is examined in Chapters 7-9 and 12, Nn VI.G.11 resists convenient grouping with other sources. Certainly it does not correspond to Rouen use (cathedral or St.Ouen). Its notation is a development of the Sicilian type (see Ch.4), and the melodic variants of the proper chants ally it to Mn V.20-4. But in other ways a Sicilian exemplar seems unlikely.

The three authorities cited above all date the manuscript 'before 1173' because it contains no mass for S.Thomas of Canterbury, and a Norman (Rouen) book without this feast was deemed an impossibility after Thomas' canonization in 1173 (he was martyred in 1170). The flimsiness of this argument is patent. While the cult of the traitor archbishop certainly spread rapidly (he is depicted in the mosaics of Monreale cathedral, completed in 1182), his absence from a sanctorale, particularly such an 'empty' one as that of Nn VI.G.11, means very little in terms of date. He is, for example, absent from Pn lat.904 (Rouen cathedral), Lbl Add.26655 (Evreux), BAY 121 (Bayeux), and the printed missal of Coutances, all books of the 13th century or later. paleographically, the manuscript should in my opinion be assigned to the beginning of the 13th century (Ebner, 1896, thought late 12th century).

Fortunately, an answer to the question of the manuscript's provenance was provided by Buchta1 (1957), who showed that the manuscript was prepared in Acre (after 1191 the seat of government of the Crusader Kingdom). (Dr.Valentino Pace, of Rome University, has kindly confirmed this ascription - letter of

22 October 1980.) Buchta1 suggests a date of c.1200.

14. Nn VIII.B.51

This Passionarium was consulted by the Bollandists (Analecta Bollandiana, 30, 1911, p.193) and by Hourlier (1954), and has been described on three occasions by Arnese (1955, 1959, 1967). It appears to have belonged to one "Antonius vagans clericus", and contains a copy of a letter from the Emperor Frederick II (1198-1250) to the Cistercian Chapter (where and when is not known) as an addition. The greatest attention is paid to S.Remigius (Rheims), the other saints noticed being Laurence, Hippolytus, Augustine, Egidius (English: 'Giles'), Nicholas, Christopher, Vincent, Lambert (of Maastricht or Liège), Julian (of Le Mans) and Bricius (of Tours. The coincidence of two of these (Egidius and Julian) in Mn 288 is perhaps worth mentioning.

Two types of notation are used in the codex (see Ch.4). The more archaic type was correctly described by Arnese (1959) and Hourlier (1954) as French — in fact, it corresponds in all respects to that of Mn 288, to the extent that one might suspect some link, direct or otherwise, between the scribes responsible. The other type of notation is described by Arnese (1959, 1967) as 'Messine'. Hourlier (1954) is more circumspect and more correct in speaking of 'une influence messine assez discrète'. It is in fact the standard type of Norman-Sicilian notation, which has, among other features, a 'Messine' clivis.

It is not impossible, therefore, that the bulk of the codex was written in Sicily. At any rate, it will be from

Norman territories, and should probably be dated in the first half of the 12th century. We need not postulate, as Hourlier does, that the manuscript might have been written in the Troyes-Sens area where French and Messine notations overlap.

I have not been able to inspect this manuscript in person, and clearly further attention to it is required.

(iv) Tabular summary of provenance and date of the sources

Table 2 overleaf summarizes the estimates explained in the previous section.

(v) The later history of the manuscripts now in Madrid

Having discussed the provenance and date of the principle sources, I shall conclude the chapter with a brief account of the passage of some of them to their present location in Madrid. I here summarize the article of Pomar (1966).

All the above-mentioned books of the Biblioteca Nacional, Madrid, belonged to the library of the IVth Duke of Uceda, Juan Francisco Pacheco Téllez Girón (1649-1718), viceroy of Sicily 1687-96 under Charles II of Spain, ambassador to Rome from 1699, a post he preserved after the succession of the Bourbon Philip V in 1700. In 1709 he was made minister plenipotentiary for the whole of Italy. In 1711, at the height of the War of the Spanish Succession, he abandoned Philip for Charles VI of Austria, and his Spanish possessions (including his library) were confiscated. The library was deposited in the Royal Library in 1712, whence it passed to

TABLE 2

The provenance and date of the principal sources

Mn V.20-4	Palermo Cathedral	c.1150
PLsd 8	Palermo Cathedral	12th c., second quarter
PLsd 11	Palermo Cathedral	12th c., last quarter (supplement 13th c.)
PLn XIV.F.16	probably a church in Palermo	12th c., second half
Mn 288	chapel of Norman counts (Palermo and elsewhere)	c.1100
Mn 289	Cappella Palatina, Palermo	c.1140
Mn 52	probably copied at Palermo for use elsewhere	c.1200-1220
PLn I.B.16	Dominican house, Palermo	end of 13th c.
PLsd 5	Palermo cathedral	c.1375
Mn 19421	Sant'Agata, Catania	12th c., third quarter (polyphony early 13th c.)
Mn 742	Messina cathedral	12th and 13th c.
Mn 678	Messina cathedral	13th c.
Rvat lat.6748	Monreale cathedral	13th-14th c.
Rvat lat.4746	Syracuse cathedral	c.1300
Nn VI.G.34	Troia cathedral	early 13th c.
Nn VI.G.11	Acre	c.1200
Nn VIII.B.51	Norman Sicily or South Italy	12th c., first half

the present Biblioteca Nacional.

Uceda inhabited the Royal Palace in Palermo during his viceregency; and his collection of books was assembled in his Madrid palace at the end of his time of governance. While some of the books were acquired in Spain and Italy, both before and after his Sicilian sojourn, a significant proportion were Sicilian, and of these a large number came from Messina. The Messina manuscripts had been the property of the previous viceroy, don Francisco de Benavides, Count of Santisteban del Puerto (1679-87): there were eighty Greek manuscripts from the library of the Byzantine humanist Constantinus Lascaris, and a number 'que no podemos precisar' (Pomar, 1966, p.271) from the cathedral library of Messina.

Santisteban had taken possession of them after a civil revolt of 1674 with the object of depriving the citizens of Messina of the records of their city's privileges. Sixty-one manuscripts now in the Biblioteca Nacional, once part of Uceda's collection, bear explicit, usually of the 15th century, denoting their erstwhile appurtenance to deacons, canons, priests, etc., of Messina cathedral (see Pomar, 1966, pp.256-8, where several explicit are published; and pp.287-8, where the sixty-one sources are listed). The two pontificals Mn 742 and 678 bear such explicit (see Part IV).

It is not known where Uceda acquired the manuscripts which do not have such explicit, or indeed whether all those with explicit were actually copied for Messina cathedral. Although a catalogue of Uceda's library exists, it has not been published (Pomar, 1966, p.269, n.3), and I have not been able to consult it to ascertain the relative positions

of the manuscripts on the shelves. None of the other Sicilian sources which are the subject of this thesis stood adjacent to Messinese ones, in either new or old shelf numbers:

Music sources: Mn 288 (olim C.151)

289 C.153

19421 C.88

V.20-4 C.132

Messinese sources (former C. series only):

C.9 (present 389)

C.28 388

C.46 99

C.49 419

C.50 422

C.51 50

C.63 678

C.67 715

C.82 742

C.138 276

The nearest manuscripts to our prime sources, in modern numbering, are therefore 276 and 292.

We are, therefore, not constrained by the history of the library of the Duke of Uceda to argue for Messinese provenance for Mn 288, 289, 19421 or V.20-4.

CHAPTER 4. THE NOTATION OF THE SICILIAN AND SOUTH ITALIAN SOURCES

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Most of the thesis, from Ch.6 onwards, is concerned with matters of liturgical repertory. I have chosen to deal with the notation of the sources at this point because it is a feature of the sources which by its nature stands somewhat apart from questions of repertory. The same type of notation may link books with very different contents, say, a gradual and an antiphoner. Although mentioned in the above discussion of the provenance and date of the sources, it has not usually been of crucial importance there. The information yielded by a study of the notation of the sources may be regarded as supplementary to that already elicited. It is part of the mental 'picture' of the books which may be carried through the rest of the thesis, and I have therefore included it here, rather than postpone it to a separate section after the discussion of repertory.

Five types of notation are discussed here, found in the following sources:

(i) French neumatic notation (11th-12th c.)

- Mn 288
- Nn VIII.B.51

(ii) Norman-Sicilian notation (12th c.)

- Mn V.20-4
- PLsd 8
- PLn XIV.F.16
- Mn 288 (additions)
- Mn 289
- Mn 19421
- CATa unnumbered fragments
- Nn VIII.B.51

(iii) Norman notation (12th c.)

- Nn XIII.G.24

(iv) square notation (13th c. and later)

- PLsd 5
- PLn I.B.16
- Mn 678
- Mn 742
- Mn 715
- Rvat Vat.lat.4746
- Rvat Vat.lat.6748

(v) Beneventan notation (12th-13th c. and later)

- MON XX.E.8
- Rvat Vat.lat.6748
- Nn VI.G.34

(i) French neumatic notation (see facs.1-3, pp.78-80)

The notation of Mn 288 contains a rich variety of forms, including distropha, tristropha and trigon, but not, as far as I can see, salicus. It has two forms of descending epiphonus (descending liquescent neume). Virga, pes, etc. have a small head. The notation is diastematic, but not accurately so. Groups of up to half-a-dozen notes are written in fairly accurate spatial relationship indicating pitch, but then a new group, spaced around a different 'imaginary line', begins. It is sometimes rather as if the notator is working with an imagined rather broad stave of, say, two or three lines, whose limits he regularly exceeds, and consequently has to change to another stave representing a different part of the gamut.

Ex.3 overleaf gives a representation of the opening of the sequence Regnantem sempiterna from Mn 288, followed by the version of Mn 289. Here it could be said that from

Ex.3 Opening of Regnantem, Mn 288 and 289

Reg-nan-tem sem-pi-ter-na per-se-cla sus-cep-tu-ra

Con-ti-o de-us-te con-cre-pat. Fac-to-ri re-d-er-en-do

de-bi-ta Quem in-bi-lant ag-mi-na cas-li-ca ei-us uni-tu



'Regnantem' to 'susceptura' is correctly heightened except for the fourth to sixth and the eleventh notes, where the rise of a tone has been overestimated in spatial terms. From 'contio' to 'con(crepat)' and from '(con)crepat' to 'redden(do)' are each correct in themselves, but do not tally with each other. The rise of a fifth at 'iubilant' is compressed spatially, then '(iu)bilant' to 'celi(ca)' are correct. '(celi)ca ei(us)' is correct and then so is '(ei)us vultu', but the latter is too high in relation to the former.

This sort of inexact diastematy is rather unusual. It is more usual for a notator to compress spatial requirements rather than to expand them as here.

The date at which exact diastematy, or more crucially in North French notations, the staff (usually dry-point at first), became normal, is uncertain. Mn V.20-4, from at least as early as 1154, has dry-point lines. T 894, dated in Le Graduel Romain, 11, p.145, and Corbin (1977), p.116, as from the first half of the 12th century, does not. Pn lat.10508, from St.Evrault, has dry-point lines, two usually coloured, and is usually placed in the first half of the 12th century (Le Graduel Romain, 11, p.103; Huglo, 1971, p.197; Emerson in The New Grove, 1980). R 209-210, a Jumièges breviary of the second half of the 12th century (Hesbert, 1954, p.71) is partly notated in neumes in campo aperto.

As will become clear when the calligraphic style of the neumes is compared those in other manuscripts, the notation of Mn 288 is, generally speaking, what we should expect from a late 11th century source. The possibility

was discussed above (pp.42-46, also 24-25) that Mn 288 might date from after the translation of S.Christine's relics to Palermo cathedral in 1154-66, since it has a sequence for that saint. Is there any possibility that a scribe of the third quarter of the 12th century could still have been using the type of notation found in Mn 288? It is tempting to hazard explanations for such an archaic survival, for that is what it would surely have been. The notator might have been an old man, trained half a century before the codex was written; he might then have been copying from an accurately diastematic exemplar, but have preferred to forego stave-lines, and he may yet consequently have been aware of accurate spacing in a way different from that which results in the more usual type of inexact heighting. That is rather fanciful. Could he have been trying to translate melodies he did not know from adiastematic into more accurately heightened neumes? Possibly, and yet it is usually assumed that for collections of special repertories like those in Mn 288, sequences, tropes, offertories, etc., the cantor in charge of the repertory is himself often also the copyist (e.g. Wulfstan at Winchester, the probable copyist of Ccc 473: see Holschneider, 1968, pp.76-81). All in all, I can find no ready explanation for a scribe's using this notation as late as the 1150's or 1160's.

As to the particular variety of French neumes found in Mn 288, a search through North French sources has revealed surprisingly few that bear a really close

resemblance to it. Table 3 (pp.65-66) gives two pages of neumes from eighteen other sources. A North French group, from centres stretching from Angers to Paris, is followed by a Norman monastic group.

The sources are as follows:

AN 136 (f.95v - Paléographie Musicale, iii, pl.187B): from St.Aubin, Angers, 11th c. Of many non-diastematic Angers sources, this is perhaps closest to Mn 288 in style, although obviously not related. The pronounced point on clivis, torculus, etc., facing diagonally upwards to the right, is distinctive of all the Angers sources. (For other Angers sources, see Paléographie Musicale, iii, pl.187C, 185.)

Ob Bodley 596 (f.212v - Frere, 1894-1901, pl.6): from Le Mans? 11th c. This strongly Breton-influenced notation is used for most of the office of S.Julian (the only notated part of this source) on ff.211v-213r. But some of the chants are in other hands (see following). Vertical episemas are frequently added to neumes.

Ob Bodley 596 (f.211v - see facs.10 at the end of this chapter, p.87): from Le Mans? Westminster?, 11th c. At an unknown date the manuscript came into the possession of Westminster Abbey, and it is perhaps here that the other neumes were entered. However, it is for the first six chants of the office that they were used, which may mean that they are the earlier, and that both types were done in Le Mans (it is more likely that these French neumes were used in Le Mans than that Breton neumes were used in Westminster, although the latter is not impossible). Note the presence of significative letters: *f f m*
Another, related, hand appears on F.212r - the chief difference is that scandicus + climacus are written

∴

TABLE 3 (continued)

	Pn 1928	R 465	R 489	R 1383	R '396 (91)	R 1396 (95)	R 272	R 453 (95)	R 453 (10)	R 453 (2)	Ave 109
Virga	|	/	/	7	/	7	7	7	7	7	7
Punctum	.r	.r	.	.	-r	.	-	-	-	.	-r
Pes	J	J	L	J	J	J	J	J	J	J	J
Civis	N	N		N	N	N	E	N	N	N	N
Porrectus		V		V	N		N	N	N	N	
Torculus		S		S	N	N	S	S	N	N	
Scandicus				:	:	:J	:	:	:	:	:
Climacus		r,		7.,	1.,	7.	7.,7.,	7.,	7.,	1.,	7.,
Climacus resupinus		-	-	-	-	-	-	-	-	-	-
Distropha		-	-	-	-	-	-	-	-	-	-
Dystropha cum Virga		--	--	-	-	-	--	-	-	-	-
Tristropa		-	-	-	--	-	--	-	-	-	-
Bivirga		-	-	"	-	-	--	"	"	-	-
Trigon		-	-	-	-	-	-	-	-	,,	-
Pes stratus		-	-	-	K	-	-	-	-	-	-
Virga strata	M				M	-	7 ⁿ	7 ⁿ	7 ⁿ	-	7 ⁿ
Pressus		J ⁿ .		7 ⁿ .		2 ⁿ .	7 ⁿ .	7 ⁿ .			
Quilisma Salicis		p		f	v	f	R	f	f		f
Laescent forms	J ⁿ ,		J	J ^m	J r	J ⁿ	J ⁿ	J ⁿ)	J ⁿ	J ⁿ	J ⁿ
								J ⁿ			

- Pn lat.9434 (f.88v - Jammers, 1965, pl.28): from St. Martin, Tours, 11th c.
- T 894 (f.25v - Corbin, 1977, pl.25): from St.Père, Chartres, early 12th c.
- O 14 (p.12 - Paléographie Musicale, iii, pl.182): from Fleury, 11th c.
- Pm 384 (f.10 - Paléographie Musicale, iii, pl.186): from St.Denis, 11th c.
- Pn lat.12054 (f.12 - Renaudin, 1972, p.112): from St.Maur-des-Fossés, Paris, late 11th c.
- Pn lat.13252: from St.Magloire, Paris, late 11th c.
- Lbl Royal 8.C.XIII (f.1 - The New Grove, vol.7, p.116): from eastern Normandy or the Paris area?, 11th-12th c.
- Pn lat.1928 (f.178v - Corbin, 1977, pl.22): from Fleury, 12th c.
- R 465 (A.217): from Fécamp, 11th c.
- R 489 (A.254): from Fécamp, late 11th c.
- R 1383 (Y.80) (ff.1 8r-v - Hesbert, 1954, pll.VI-VII): from Jumièges, 11th c.
- R 1396 (U.135) (ff.91r-93r, 95v-97r - Hesbert, 1954, pll. XXVI-XXVIII, XXX-XXXI): from Jumièges, 11th-12th c.
- R 1396 (U.135) (f.95r - Hesbert, 1954, pl.XXIX): *ibid.*
- R 272 (Y.196): from St.Wandrille, 11th c.
- R 453 (A.425) (f.95v - see facs.11 at end of this chapter, p.88): from St.Ouen, Rouen, 11th-12th c.
- R 453 (A.425) (ff.1v-2r - see facs.12-13 at end of this chapter pp.89-90): *ibid.*
- R 453 (A.425) (f.2r - see facs.13 at end of this chapter, p.90): *ibid.*
- AVR 109: from Mont-St.-Michel, 11th c.

Many features distinguish these sources one from another, some of the most important distinctions being:

- (a) the presence (Mn 288) or absence of heads for the virga, etc.
- (b) the presence (Pn lat.13252, Pn lat.1928, R 465, R 1396, AVR 109) or absence (Mn 288) of the mi-solmized punctum.
- (c) the angular (Mn 288) or curved torculus.
- (d) the relative positions of the three elements of the pressus.
- (e) the varied length and openness of the liquescent forms.

Above all, the notator of Mn 288 favoured rather curved, graceful lines, especially visible in the clivis, porrectus, torculus and climacus resupinus. In particular it should be noted how the top main strokes of the clivis are curved parallel with each other.

The only North French source known to me which is similar in this respect to Mn 288 is the miscellany R 453 (A.425). Of the several hands visible in this source (on ff.3r and 3v two further hands appear which are not represented in Table 3) that on ff.95r-100v is closest to Mn 288. According to the catalogue of Rouen, Bibliothèque Municipale, the manuscript comes from St.Ouen. On the pages in question is copied the office of S.Benignus, followed by chants for SS.John and Paul, Peter and Paul, etc. Not less interesting are the chants notated at the front of the book: on f.1v the troped Gloria Christe salus mundi (melody 39, tr.12, known also from Lbl Royal 8.C.XIII and Pn lat.10508 - see index of chants in Part V, and also Chapter 11 below); on f.3r the sequence Laudamus te rex Maria (no.150 in Part II/5); and on f.3v the Benedicamus song Lux omni festa - O matris alme (see Chapter 14 below). The rest of the source

contains writings of the Church Fathers, and is dated by Omont in the 10th c.


One's overall impression after searching through the many examples of neumatic notation from Normandy and North France is inevitably one of a multifarious variety in the calligraphic styles employed to reproduce certain common neume shapes. This is certainly the impression to be gained from, for example, Hesbert's study of 1954 of the manuscripts of Jumiegès. The resemblance of Mn 288 to R 453 is therefore not to be taken lightly. At the same time, it has to be admitted that our sense of perspective in these matters is not yet well developed. A more exhaustive search may yet reveal other sources using this calligraphic style. More studies such as Hesbert's will enable us to decide just what reliance may be placed on a similarity such as this.

We cannot, on this basis, suggest a centre where the notator of Mn 288 might have learned his art. But we shall bear in mind the correspondence we have uncovered between the neumes of Mn 288 and those in a Norman monastic book, written probably around the turn of the 11th-12th century.

Only one Norman source from South Italy or Sicily uses the same notation as Mn 288. This is Nn VIII.B.51 (discussed above, p.53). My knowledge of it is restricted to the photograph of f.30r given by Arnese (1967, pl.19). According to that author, the notation extends from ff. 29v-31v.

(11) Norman-Sicilian notation (see facs. 4-9, pp.81-86)

The other type of notation found in Nn VIII.B.51 is not Messine (as Arnese thought - the notation appears on f.39r: Arnese, 1967, pl.18), but Norman-Sicilian, of the distinctive type found in all the 12th-century Sicilian codices known to me except Mn 288.

The chief distinguishing feature of the notation, which is otherwise similar to that in very many 12th-century North French sources, is that the clivis has no initial vertical stroke: , the first note usually being considerably larger than the second. This form is reminiscent at once of Italian and Messine forms, although those notations are otherwise very different. One may compare the following:

Italian - Bu 2748 (Brescia, 12th c.): see Stäblein, 1975, pl.19

PS C121 (Pistoia, 11th-12th c.): *ibid.*, pl.24

Messine - CA 78 (Cambrai, 12th c.): Paléographie Musicale, 111, pl.163b

RS 261 (Reims, 12th c.): *ibid.*, pl.167a

The porrectus also takes a less common form. Orthodox square notation of the Île-de-France of the 13th c. and its 12th-century precursors begin the porrectus with a vertical stroke to the left. Most Messine sources begin as in the Sicilian books, but end facing right.

Lest we begin to suspect a direct Messine influence upon the Sicilian style, we may reflect that the Breton clivis is shaped in a similar way. And in fact several North French sources may be found which employ the Messine clivis in an otherwise 'proto-quadratic' context.

The neumes of these and of the Sicilian sources are set out in Table 4 overleaf. The North French sources are:

Lsc O.v.I.6 (complete facs. in Taubaut, 1912): from Meulan, post-1195 (see Dickson, 1967, p.XII, n.19)

Pn lat.3777 (f.184 - Corbin, 1977, pl.27: from St.Maur-des-Fossés, Paris, 12th c. (for other St.Maur sources with similar notation see Renaudin, 1972, pp.113 Pn lat.12042 , 114 Pn lat.3778 , 116 Pn lat.12044 .

Pn nouv.acq.lat.1064: from Beauvais, 12th c. (see also Psg 117, from Beauvais, 12th c., in Bernard and Corbin, 1965, pll.19-20).

R 666: from St.Ouen, Rouen, 12th c.

R 267 (ff.129-135 - Hesbert, 1954, pll.LIV-LIX): from Jumièges, 12th c.

It may therefore be said that the 'Messine' clivis was known in the Seine valley (Jumièges, St.Ouen, Meulan, St.Maur) and that possibly it passed thence into Sicily.

None of the North French sources cited above agree in all respects with the Sicilian ones. Either the porrectus differs (Pn lat.3777, Pn nouv.acq.lat.1064, R 267), or the climacus is conjunct (Lsc O.v.I.6, R 666).

As remarked at the beginning of this section, Nn VIII.B.51 also uses the Sicilian style. It may be a South Italian book. But the Sicilian notation was known elsewhere also. Ra 477 (D.7.3) a combined sacramentary and gradual from Jerusalem of c.1140 (see Buchta1, 1957) has exactly this type (see facs.14, p.91). And a later manuscript from the Holy Land, Nn VI.G.11, written probably at Acre c.1200, has notation obviously developed from the Sicilian (Palestinian) type. As can be seen from

TABLE 4
NORMAN-SICILIAN NEUMES AND COMPARABLE TYPES

	Mn v20-4	PL58 8	PLn XIV F 11	Mn 289	Mn 19421	Mn 19421 (116)	Nn VIII 6 5	Nn VI 5 11	Lsc O v 16	Pn 3777	Pn nal 1064	R 666
Virga												
Punctum												
Pes												
Clivus												
Porrectus												
Torculus												
Sanctus												
Climacus												
Climacus resupinus												
Distropha												
Bivirga												
Pes stratus												
Virga strata												
'Double' clivus												
Persus												
Quilisma												
Liquescence forms												







TABLE 4 (continued)

	R 267	P 105:8	N xiii 9 24
Virga	7	7	7
Punctum	..	..	..
Pes	2	2	2
Clivus	12	12	12
Porrectus	~	~	
Torculus	~	~	~
Scandicus	2 2'	!	!
Climacus	7.	7.	7.
Climacus resupinus		7.	7.
-			
Pistrophe	~	~	
Virga		7	
Pes stratus			
Virga strata	7 7	7	7
'double' clivus		12	
Pressus	7	7	7
Quilisma Salicus		;	
Liquescence forms	2	2 2	2 2

Table 4 and facs.15, Nn VI.G.11 preserves both the clivis and the porrectus of the earlier notation, although in general it is more quadratic. (The complete transition to quadratic notation is accomplished in another manuscript from Acre, of the third quarter of the 13th century — see Buchtal, 1957 — Lbl Egerton 3153.)

Finally, it may be observed that notation of the Sicilian type, rather than Beneventan, appears to have been the basis of the notation used by Abdias, a Norman born at Oppido (Apulia) who was converted to Judaism in 1102 (see Adler, 1965, Avenary, 1966, both with facsimiles — Abdias is also known as Obadiah).

We have suggested possible North French relatives of the Norman-Sicilian notation, and we have established the extent of its geographical dissemination. The mean date of the sources (see Table 2, p.55) is around 1140-1150 (even Abdias' activity coincides with this). Before we leave the topic, some final observations on the conventions of the notation may be adjoined.

Firstly, we may note how the clivis, oriscus and punctum in descending order are combined: . This is not the climacus, which has the normal form . Since the oriscus is rarely discernible in this notation (the pressus being written simply  as in many varieties of quadratic notation), it might be more accurate to say that we have here simply two clivis:  +  = . There can be no doubt, however, that an oriscus was originally used here:

Ex. 4

Mn 288

Mn V.20-4

In-di-ca- [bunt sancti] -nes [reg]-na- [ut]
natio

The oriscus as a discrete shape is almost entirely absent from the sources of Norman-Sicilian notation, but can occasionally be seen in the sequences of Mn V.20-4, 289 and 19421, distinguishable by the small initial descending line in Mn V.20-4, by the slightly oblique angle affected in Mn 289 and 19421:

Ex 5

Mn V.20-4

Mn 289

... Pollentem iam ...


[Fulgens] pre - cla - ra ..

(iii) Norman notation

The type of notation found in most Norman (French) sources of the mid-12th century is more accurately represented by Nn XIII.G.24. It is at least possible, though not proven, that this source (a quaternion surviving from a larger manuscript) was written in South Italy. If imported, it is most likely to have been written in Normandy. The facsimile given by Arnese (1967, pl.20) may be compared with such well-known sources as Pn lat. 10508 (facs. in Paléographie Musicale, 111; Stäblein,

1975; Suñol, 1935; etc.). I give the neume shapes in Table 4, p.73. (For further comparison, see Hesbert, 1954, sources listed on p.85.)

(1v) Square notation

More or less orthodox square notation is found in the Palermo books PLn I.B.16 (late 13th c.) and PLsd 5 (c.1375). Also in the Monreale pontifical of the 13th-14th century, Rvat Vat.lat.6748: this manuscript uses a right-facing first element in the climacus:  ; and has Beneventan notation on f.93v. Bannister (1913, no. 520 and pl.98) gives a facsimile of f.32v of this source, but not of the Syracuse pontifical of c.1300, Rvat Vat. lat.4746 (no.523b), which also uses square notation.

(v) Beneventan notation

It is possible that Rvat Vat.lat.6748 was brought to Monreale from elsewhere. There is some evidence to suggest that the standard notation at Monreale was Beneventan. The abbey was founded from La Cava (near Salerno), and its traditions seem to have been quite distinct from the Norman monastic heritage of, say, Sant'Agata, Catania. In the 12th-century Monreale evangeliary MON XX.E.8 the Exultet is notated in Beneventan neumes, and it is no surprise to find them recurring in Rvat Vat.lat.6748, in the later verses of the hymn O redemptor sume carmen.

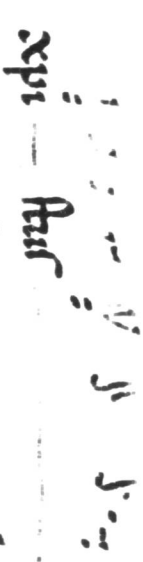

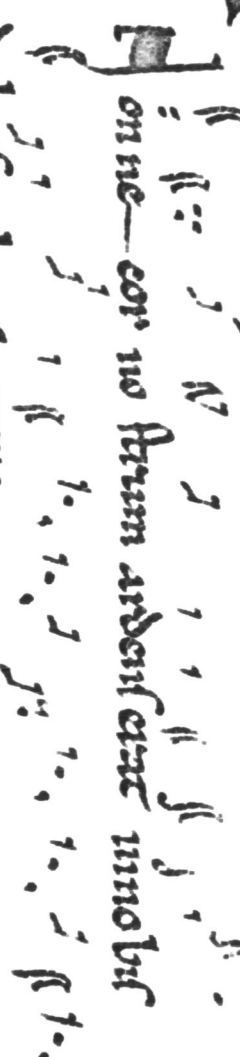

Beneventan neumes are used in the early 13th

century troper from Troia, Nn VI.G.34. Although this is perfectly in keeping with the geographical situation of Troia (north and east of Montecassino and Benevento), it flatly contradicts the contents of the book, which are almost entirely drawn from Norman repertories.

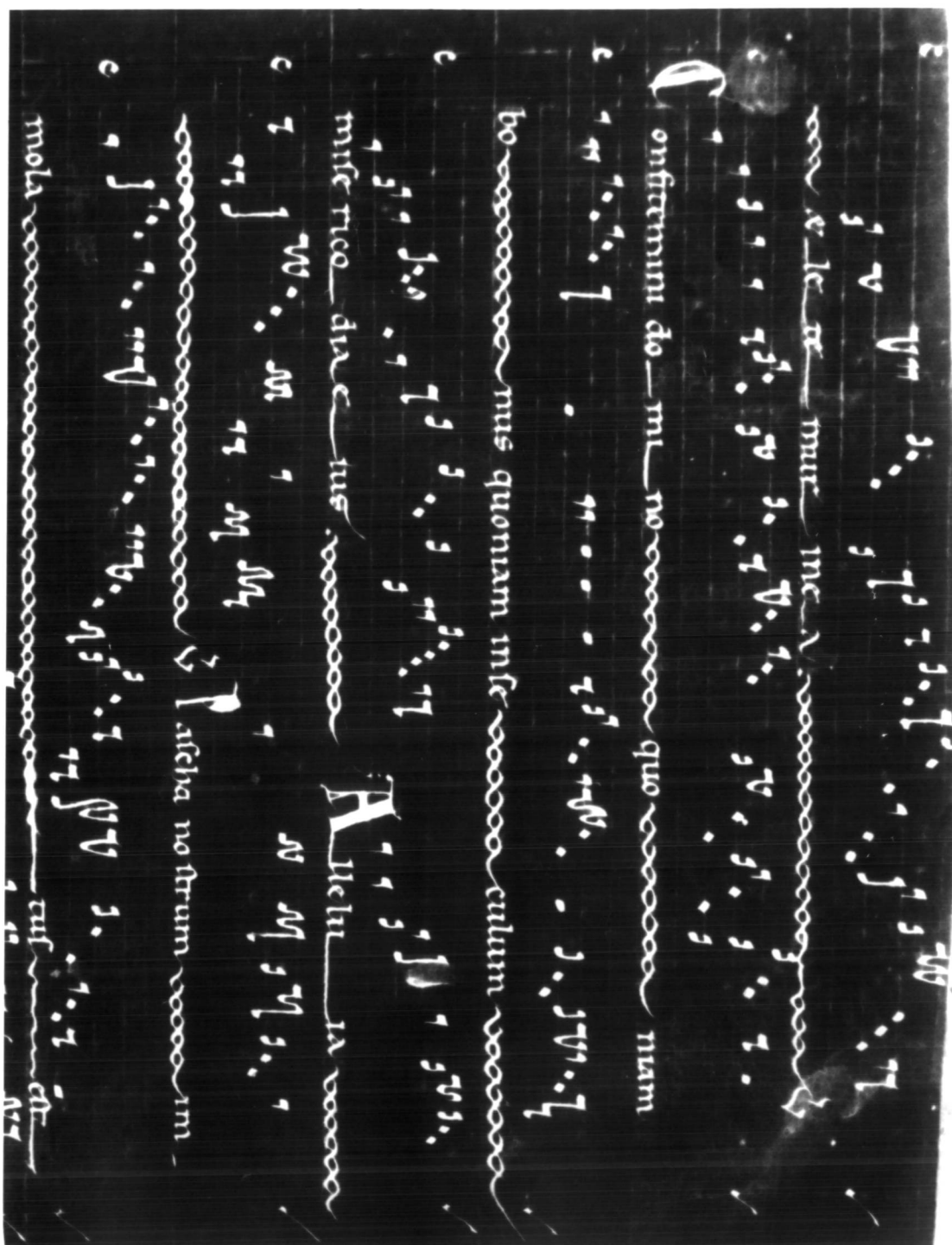
Facsimile 1

tu um & confite
bor nomini tu
le
do—mino
quo nam bonus quo
nam infernum inferno dicit
lelele
scia nostrum
imola
est

Facsimile 2


 xpi — fuit —

 pile — mur — in a — 2i inf
 sinceris et ueris et
 ue — lu — ia —

 omne — cor — no strum ardens erat in nobis
 de hiscu dum loquere

 cur — nobis in a. —

Facsimile 4



[illegible]

[illegible]

Р. В. ВАСИЛЬЕВ

U.S. DEPT. OF JUSTICE

Against me

metende de numero sapientum feli⁹ et brevis socii.

Quam sibi inferrem dei adoptavit huius. Filie matris

firmis regis sacro sancte christine. hoc corpus sui

clonant feno uenit. hoc lura ient ante agunt.

De contra curat moras demittit impendit. Ve la

[illegible]

lectionem practiciamque vitam regens deus pater electionis. **h**. *ire*
lectionem **e** *entre que pisset qui est pater carnis electi*
lectionem **s** *peritid que paretur hic nobis.*
lectionem **k** *ire* *videt et unius et largior boni*
lectionem **x** *ire* *u que qui cum pater uerum*
lectionem **c** *et*

Vides pro vestra cenomanensi ecclesia in parvis vinctis parvis aune prolati lincep
 sollemnitas ut quo duci ueritatis sumptu proconit eius opte sempiterna merca
 risprema. amen. **LVII** Et oide puro regim xpi sum adorem dominum qui ap
 de qui beatum prouocet in _____ le auget. **Vener.** **LVII** **R** addeclaudu
 in gallus uene fidei fundamentum superna pietas magnificat aque in dultros adu
 naut uiridation. **Primus** igitur non tantum preia quantum apostolus scribit
 non tantum a domino missus est. **LVII** **R** Signum apostolatus eius
 ipse sunt in domino qui predicatione eius ab errorum tenebris ad lumen desce fidei
 uocati sunt. amen. **Et hic itaq; totia nos. romana generatore**
clartimus lingua facundus iusticia insignis meritis fides apparet percedere
 amen. **Et Vir domini solianus** fide munitis gladiis spiritus sancti acin
 nis ad concutandas demoni uanitates ad urbem supradictam accessit interpres am
Humilis sancte predicationis beati soliani pontificis quibusdam incredulis uocabatur
 in scandalum non nullis habebatur inde. **LVII** **R** amen.
Sicut complacidas uerbi clementia temperat aut ad redolentes arbu
 sta prorum pume in fiores sic pice eccle sic restituta lanti p mundum
 effulsero uiri fidei fulgore insignit aurum tum lu _____ adu
 rabiles. **Ad xpi** sequenda uestigia in mansueti corde parati sunt innumera
 biles fidei. **Et Primus** igitur non tantum preia ul quantum apostolus
 postolus urbi cenomanie et a domino missus est. **LVII** **R** amen.
 ipse ueritatem gentibus manifestandam ad concutendam uani erroris
 culturam. **Viri.** **Et Sancte** **LVII** **R** Signum apostolatus
 eius ipse sunt in domino qui predicatione eius ab errorum tene
 bris ad lumen desce fidei uocati sunt. **Et a rea**
 tu paterni delicti absque lotore ueritatis genti liberatis. **Ad lumen** uo
 cati sunt.

describis promittit. ecul or uiam m.

golem nitem hodie ne fer

curat benigno

facio re profecua murt qua

egregius epistola

epistola benignus oc

cubu re

ac die gaudet inquit

angelici chori a iure ius homines bone uoluntate tua egregius

archus benignus di rex sacratissima uox.

diut

epistola est nolite timere e os qui occidunt cor pus animam

autem non pos sunt occideri iue ore pus enim cor reo

et ducetis penitasti gunt aliquando incerta murt anima

Gloria in excelsis deo. Kyrieleyson. **Ch**e salus mundi hominū conditor
 atq; redemptor unica pignus et detrahe pietas. **L**audam. **Hy**perbilitate
 mirans de corde patiens. Verbu submissum et penetrare potens. Bened.
 Et qualis confort locus amplexu socius quo sumptis mundus primis
 epulas. **A**dorari. **E**t terra suspendis sola conquisit equa fundis queq; locis habi
 tans que modicam in gente glorificam. Qui gen humanum cernens meruisse
 pfundo ut homine crearet et quocūq; fidus homo. **E**t tras agm. **R**equirer
 mundi regnans in seculis. **A**ltis. **F**ac an pignu et sing sine mane. **D**ne d's rex
 celestis. **H**oc uoluit et em carni de corpore nasci sed caro que nasa populi
 atq; mort. **D**ne fili. Qui crucifixus erat deus ecce p omnia regnat cum pace
 manens sem. **P**roinde faciens. **D**ne d's. Solus carnatu infernu et carceris
 ambus et pugna struam quicquid ad ima puit. **Q**uicquid. **R**egens ianu
 lo demerito p mace mortis deligen ad celos an p'sa tpo p'ea gerens.
Qui sedet. **L**exib; in ferni oppressis sup' astra p'ncem rex pie te laudant
 lū post ar. **U**a fretus. **Q**ui tu solus. **E**ripis numeru populū de carcere
 mortis et de fauce lupi sub trahis agn quos. **I**hu xpe. **R**ex facer ecce tui
 rader purpura. **G**na triumphu et groye de nudo gau
Ihu xpe pastor habet. **C**ylio. **E**t. **L**audam. **Hy**perbilitate
 mirans de corde patiens. **V**erbu submissum et penetrare potens. **B**ened.
 Et qualis confort locus amplexu socius quo sumptis mundus primis
 epulas. **A**dorari. **E**t terra suspendis sola conquisit equa fundis queq; locis habi
 tans que modicam in gente glorificam. Qui gen humanum cernens meruisse
 pfundo ut homine crearet et quocūq; fidus homo. **E**t tras agm. **R**equirer
 mundi regnans in seculis. **A**ltis. **F**ac an pignu et sing sine mane. **D**ne d's rex
 celestis. **H**oc uoluit et em carni de corpore nasci sed caro que nasa populi
 atq; mort. **D**ne fili. Qui crucifixus erat deus ecce p omnia regnat cum pace
 manens sem. **P**roinde faciens. **D**ne d's. Solus carnatu infernu et carceris
 ambus et pugna struam quicquid ad ima puit. **Q**uicquid. **R**egens ianu
 lo demerito p mace mortis deligen ad celos an p'sa tpo p'ea gerens.
Qui sedet. **L**exib; in ferni oppressis sup' astra p'ncem rex pie te laudant
 lū post ar. **U**a fretus. **Q**ui tu solus. **E**ripis numeru populū de carcere
 mortis et de fauce lupi sub trahis agn quos. **I**hu xpe. **R**ex facer ecce tui
 rader purpura. **G**na triumphu et groye de nudo gau

[illegible]

MAIL-DE
RUSSIA

[illegible]

Bruchrechnung dem: aus

Facsimile 14

demonstra michi. Gloria seculorum amen. o R a t i o.
 extra dñe q̄s potentiam tuam et ueni.
 ut ab imminentib; peccatorum n̄roꝝ
 piculis te meriamur p̄tegente arpi.
 te liberante saluati. Qui uiuis. GR.

Vniuersi qui te expectant non confundentur. domine
 Misere tuas domine. notas fac mihi
 et se misere tu. A Me lu ia
 O ben de nobis do mi ne misere tuam tu. am et salua te tu

Somazinus. fūctū. et ueritas. Responsorium.

De di es quam fecit dominus et uisus est ei.

Item in d. S. Confitemini deo immo quo

nambo nus quoniam in se cultum in se uisus est ei.

Alleluia. V. P. alba nostrum

innola

us est uisus est ei.

V. P. alba

Item in d. S. Confitemini deo immo quo

nambo nus quoniam in se cultum in se uisus est ei.

Alleluia. V. P. alba nostrum

innola

us est uisus est ei.

V. P. alba

V. P. alba

CHAPTER 5. THE HISTORICAL BACKGROUND

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Diagrams and maps:

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Map 1. Normannia sacra, c.1100	110
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(i) Introduction

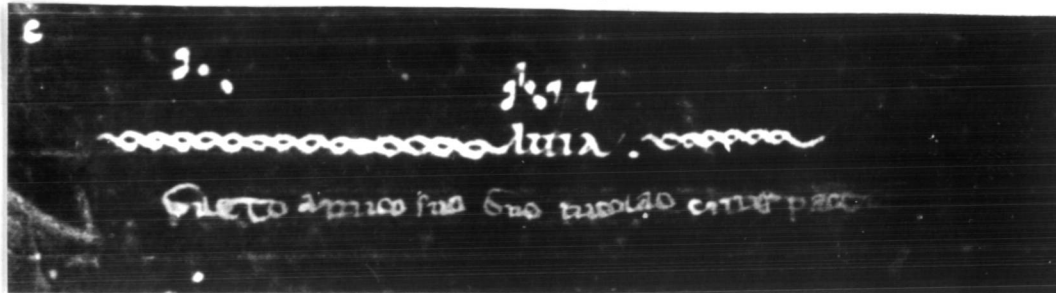
As this thesis progresses it will throw up instances of similarity, identity even, between Sicilian liturgical and musical practice and that of other centres. Such correspondences naturally arouse curiosity as to the circumstances under which they could occur, and the identity of the churchmen and musicians responsible. In this chapter I shall summarize what is known of the clerics of Norman Sicily and their relations with institutions overseas. The information is drawn largely from secondary sources: I have carried out no new archival work, and what follows is merely a brief summary of facts already well known. No doubt there remains much to discover, but this is work I have not been able to attempt. What is known so far is in fact somewhat disappointing in that it does not explain all the correspondences mentioned above. There is an obvious reason for this. Practically nothing is known of those directly responsible for the preparation of the liturgical books which are the subject of this inquiry. Precentors, cantors, succentors — their very names are unknown to us, let alone their various backgrounds. With the exception of Ordericus Vitalis of St.Evrault, who provides information about the musicians of his own monastery, the chroniclers of the time record only the political activities of bishops and abbots and their churchmen, not their liturgical interests. It is in any case debatable whether most bishops and abbots, rather than their precentors and cantors, would have occupied themselves with musical matters. Some no doubt

did. One thinks of John of Avranches, archbishop of Rouen 1067-79, author of the De officiis ecclesiasticis (see the edition and commentary by Delamare, 1923); and of Theodoric of Jumièges, first abbot of St.Evroutl 1050-56 (see below, p.113). But many, particularly those of highly politicized Sicily, probably did not; and here one thinks of Robert de Grandmesnil, abbot first of St. Evroult and then Sant'Eufemia in Calabria (see pp.113-7).

This state of affairs is confirmed to some extent by the only two marks of ownership which are to be found in the 12th-century sources. Neither can be traced in any records of the time. They do not help us to localize the sources, let alone suggest derivation of liturgical use. Arnese (1956, and 1967 p.159) reports that Nn VIII. B.51 bears the note: 'Ego Antonius vagans clericus'. We know nothing of this itinerant cleric, and can only be glad that a manuscript which is not very impressive in appearance, and which belonged to person of relatively low status, has survived at all. Terrizzi (1970, p.32*) suggests that both PLsd 8 and Mn V.20-4 might have been notated by the author of the colophon on f.133v of Mn V.20-4, which Terrizzi reads as 'Sueti amico suo domino Nicolao eius pacem petit'. It will have been clear from the preceding chapter, and facs.4-5, pp.81-2, that PLsd 8 and Mn V.20-4 are certainly not notated by the same scribe. And Terrizzi's reading of the colophon is incorrect. Overleaf I give a facsimile of the colophon, followed by transcriptions of similar notes added at other places in the manuscript. I take the date of these inscriptions to be no earlier than the 13th

Facsimile 16. Mn V.20-4, f.133v

"Dileto amico suo domino Nicolao Carrig(?) per(?) acto



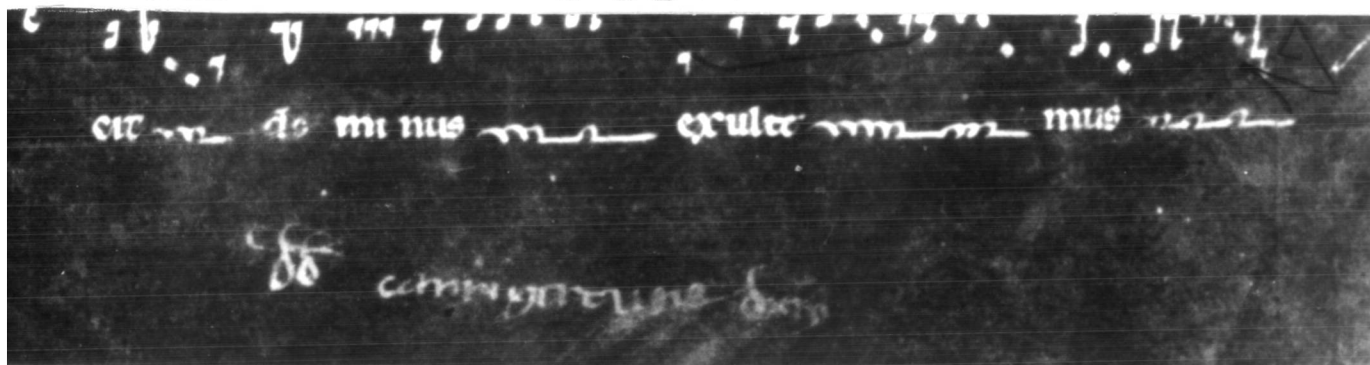
Facsimile 17. Mn V.20-4, f.2v

"Johannes de ??ci bo??"



Facsimile 18. Mn V.20-4, f.103r

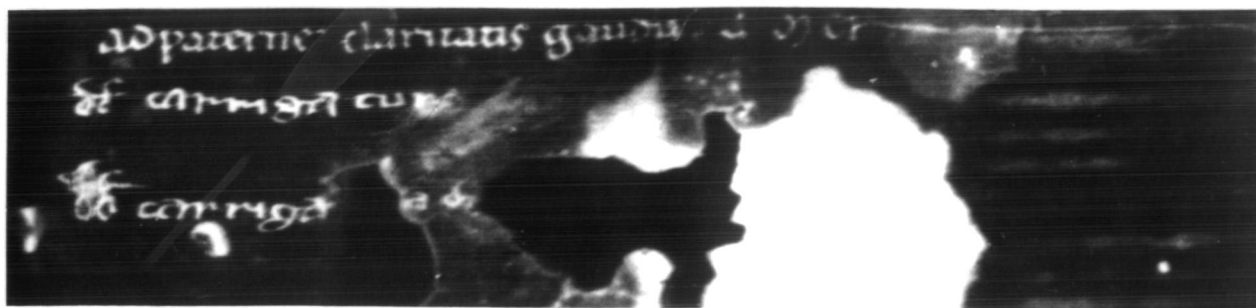
"Dedit Carrigatuna(?) diaconus(?)"



Facsimile 19. Mn V.20-4, f.240r

"Dedit Carrigatuna

Dedit Carriga....a di...."



century, and the author's name to begin 'Carrig...' But I can find no trace of any person with this sort of name who can be connected in any way with the manuscripts of Palermo cathedral, or other possible institutions. For both manuscripts, we have drawn a blank.

Of the authorship of the sources themselves we are therefore ignorant. Nor have we any specific information about who may have had a hand in drawing up the uses of the major Sicilian churches, and we are therefore obliged to rely on inference. It may very well be, however, that the liturgical information provided in this thesis will prove more useful to the historian than is most of the historical material so far published to the musician. For instance, the mere fact that a certain bishop of Palermo is known to be Rouennais is insufficient basis on which to decide that Palermo use followed that of Rouen in his time. But a Sicilian liturgical book containing Rouen material is in itself historical evidence: the historian may then look for other evidence of links between Rouen and Palermo.

Even less reliable than information about churchmen of the highest rank is information about the cultural conditions under which they operated. In what follows it will be seen that certain periods during the hundred years or so of Norman rule in Sicily were perhaps more favourable than others for the establishment and stabilization of a liturgical use. But it is possible to argue that the provision of liturgical books could proceed largely independently of political events, at least so long as the material well-being of the producers

and users of the books was not affected.

Nevertheless, some account of the historical context in which our books were made and used is clearly necessary. The purpose of the preceding remarks has simply been to warn that the historical context does not help provide answers to the questions of the derivation of all our sources, and that the information has to be handled with extreme caution before it can be considered as of direct relevance to the liturgical books.

The literature on the history of the Normans in Sicily is very large. The account which follows is based primarily on the writings of Douglas (1969, 1976 - both of which books are in the nature of discussions of known data); and, for church affairs, White (1938) and Ménager (various). The monograph by Décarreaux (1974) is a useful summary, but again relies heavily on secondary sources and previously published material. Among contemporary chroniclers, Ordericus Vitalis is outstandingly informative. The older edition of his Historia Ecclesiastica by Le Prévost and Delisle (1838-55; trans. Forrester, 1853-6) is now superseded by that of Chibnall (1969-80), which has a parallel English translation. All references to Ordericus are therefore to Chibnall's edition.

(ii) Political history

Norman history really begins well before 911, but that year, when Rolf (Gallicized as 'Rollo'), the leader

of an army of Northmen, was defeated outside Chartres by the Emperor Charles III and baptized by the archbishop of Rouen, is a convenient starting point. During the next few years Rollo and his followers were granted by the Emperor lands which were the foundation of modern Normandy, lands whose frontiers stretched from Le Tréport, Eu and the Bresle valley in the north, down the Epte valley to the Seine at Vernon, along the Avre (a tributary of the Eure) through Verneuil, then the valley of the Dives to the sea just east of Caen. Rollo's son, William 'Long-sword' (933-942), extended these domains to include the Cotentin peninsula in the west. The next century, up to the accession of Duke William II 'the Bastard' (later 'the Conqueror': 1035-87), that is, through the reigns of Richard I 'the Fearless' (942-996), Richard II 'the Good' (996-1026) and his two sons Richard III (1026-8) and Robert 'the Magnificent' (1028-35), saw two important developments.

Firstly, the integration of the Scandinavian settlers, who were always in a minority, into a French culture (although Dudo of St. Quentin, ed. Lair, 1893, p.221, says that Scandinavian speech could still be heard in Bayeux in 1025). The political frontiers became more or less those of the ecclesiastical province of Rouen, with the six bishoprics west of the Seine: Coutances, Avranches, Séez, Lisieux and Evreux (see Map 1 below, p.110). (This province in turn derived from the Roman Lugdunensis Secunda, the Second Lyonnais, Carolingian Neustria.)

Secondly, the rebuilding of the church in the province of Rouen after a period when both secular and monastic worship seems to have ceased almost completely:

'No less than five bishops of Coutances were forced to reside in Rouen, and the region, once so famous for its monasteries, was for a space completely denuded of religious houses..... The earliest evidence that the Norman episcopate had been reconstituted comes from a charter of 990.' (Douglas, 1969, pp.28, 31)

An important step in this restoration was taken by Duke Richard II in 1001, when he invited William of Volpiano (961-1031), abbot of St.Bénigne, Dijon, to replace the college of clerks at Fécamp with a monastic community. The movement thus initiated was to influence monastic life in all Normandy, causing a renaissance of church life which would later affect Norman lands overseas as well.

Soon after the beginning of the 11th century, the energy that had inspired the first conquest and settlement appears to have burst the bounds of the land which had temporarily contained it. The first half of the century, up to 1054, was a time of constant political strife, ended by the remarkable ascent of Duke William II, who was later to channel the forces he had mastered into the conquest of England. And it was the second decade of the 11th century which saw the first forages of Norman adventurers in South Italy, taking advantage of the constant civil strife in that area to sell their services as men of war. The first permanent Norman fortress there was established in 1030 at Aversa, some nine miles north of Naples. By 1063 a section of Italy stretching from Sora, Montecassino and Gaeta in the west down to Capua, Aversa and Naples (although the city-states of Naples, till 1130, and Amalfi, till 1073, and the papal territory of Benevento, were to remain independent for some time),

was all ruled by the Norman Richard (usually known as Richard of Aversa, prince of Capua, d.1078).

Even more important than the Norman dynasty of Capua was the family of Tancred of Hauteville (Hauteville-le-Guichard near Coutances):

'Not less than twelve sons of this minor landowner came to Italy, and it is no exaggeration to say that by their acts they were substantially to modify the future of the whole Mediterranean world.' (Douglas, 1969, p.44)

The power base of the first brothers, established during the 1040's, was Melfi in Apulia. Apulia, like Calabria to the south, was part of the Byzantine Empire; southern Apulia, particularly Otranto, and Calabria (i.e., both the heel and the toe of Italy) were predominantly Greek in culture.

The most important members of the Hauteville clan were Robert 'Guiscard' (= 'wily'), who arrived in Italy in 1047, and Roger, who came in 1056. Robert existed at first as a pure brigand in Calabria, but gradually his influence increased, and in 1053 he was one of a triumvirate of Norman leaders, Richard of Capua and Robert's step-brother Humphrey being the others, which defeated a papal army at Civitate in 1053 and led Pope Leo IX captive to Benevento. By the end of the decade it had become advantageous to the papacy to enlist Norman support as insurance against possible difficulties with the German and the Byzantine emperors:

'At a synod held at Melfi in August (1059)... Pope Nicolas II received Richard and Robert Guiscard as his own vassals: Richard as prince of Capua, and Robert with the ominous title of "Duke of Apulia and Calabria by the Grace of God and of St.Peter; and, with their help in future, Duke of Sicily".' (Douglas, 1969, p.58)

The next decisive step in the eventual Norman conquest of the whole of Italy south of the Papal lands came in 1071 when Robert captured the Byzantine capital in Italy, Bari, after a three-year siege.

Within a few months of the fall of Bari, a large Norman fleet sailed for Sicily. Sicily was Moslem, ruled nominally by the Zirid dynasty of Mehdia in North Africa, though under emirs who acted more or less independently. Here it was Roger who had made the running. His first base had been Mileto, which is about 50 miles north of Reggio in Calabria, a dozen miles inland from Tropea on the west coast (in some reference books Roger's town is incorrectly called Melito, which is a different town on the southernmost tip of Italy). In both 1060 and 1061 Roger attempted to capture Messina, and in 1062 established himself in the hill city of Troina. In 1071 he aided Robert Guiscard at Bari, then returned to Sicily to blockade Palermo by land while Robert did the same by sea. The great city fell on 10 January 1072. After Constantinople, it was now the biggest city of the Christian world.

The subjugation of the rest of Sicily was to take another fifteen years. Syracuse was the last great Moslem city to be taken, in 1086. Slightly before this the whole of Italy south of the Patrimonium and the Duchy of Spoleto had finally come under Norman control. The ascent of Robert Guiscard survived several changes of papal policy. Gregory VII (1073-85) was at first hostile and managed to turn Richard of Capua against his countrymen. But Desiderius, the famous abbot of Montecassino, brought about a reconciliation, and the two Normans joined forces

against Salerno, which they conquered in 1076-77. Robert Guiscard's boundless ambition extended beyond Italy, however, and from 1081-83 he and his fearsome son Bohemund were engaged in the Balkans against the Byzantine Empire. But at home the German Emperor Henry IV moved against recalcitrant Rome, and Gregory called upon Norman aid. The pope was besieged in his own city by the Germans. Robert's relief of Rome was followed by a terrible orgy of destruction and desecration. A year later both Gregory and his Norman ally died.

After the death of Robert Guiscard, Bohemund and another of Robert's sons, Roger 'Borsa', Bohemund's half-brother, disputed Apulia; while Roger of Sicily added Malta to his possessions (1090) and began an advance north from Calabria. In 1096 Bohemund left for the East on the First Crusade. Roger of Sicily, known as 'the Great Count', died in 1101. He had two sons: the elder, Simon, succeeded to the title, but was sickly and died in 1105; the younger son then became Count Roger II. In fact, the government of Sicily from 1101 to 1112 was in the hands of the queen-mother, Adelaide. In 1112, at the age of seventeen, Roger appears to have assumed full authority. And from about this time, Douglas notes a change in the location of the seat of government. Roger 'the Great Count' had always regarded Mileto as his capital, Adelaide Messina (which was largely Greek and Christian). But for Roger II Palermo was increasingly to fulfil the role of capital city (although its population was predominantly Moslem).

Both Roger Borsa and Bohemund died in 1111. Their successors were unable to prevent a gradual spread of anarchy in Apulia. Capua was relatively stable, and able to support those popes who fell foul of the German emperors. But it was Roger II of Sicily who was eventually able to profit by the lack of authority in Apulia. When the last of Robert Guiscard's line, William, died in 1127, Roger entered Apulia with a large army (mostly of Saracen mercenaries), and by the end of 1128 he had mastered the whole of Robert's former domains.

In 1130 Pope Honorius II died; the succession was disputed. Roger supported Anacletus II, who was favoured in Rome itself. But his rival, Innocent II, gained recognition in France, Germany and England, and was supported with great zeal by S. Bernard of Clairvaux. On 27 September 1130 Anacletus issued a famous bull which conferred the title of King upon Roger, and on Christmas Day that year Roger was anointed and crowned in Palermo. This proved, however, to be a signal for general conflict aimed against Roger's authority. His domains revolted, the German Emperor Lothar III attacked with Innocent, with Pisan and Genoese aid. Eventually, however, after nine years of warfare, Roger's adversaries abandoned the cause. A Hohenstaufen, Conrad III, succeeded the Welf Lothar as Emperor in 1137, and civil war broke out in Germany. Anacletus died in 1138 and ideological reasons for war on Roger lost their force. Finally, Roger defeated in battle Innocent and his last military supporter, Robert of Capua. At Mignano, Innocent was forced to concede Roger's claim to kingship and to dominion over all of South Italy and

Sicily, excepting only the special papal possession of Benevento. As in a similar period of ascendancy in 1135, Roger took a terrible vengeance on the lands he had subdued, devastating all the towns which had opposed him. The stunned peace thus imposed was to last until Roger's death in 1154.

Roger's youngest son, William, succeeded him. By the end of his reign, Norman resentment at the increasingly oriental style of life and government at the court, from which the Norman families were increasingly excluded, erupted in palace warfare. The reign of William II (1166-1189) — known as William 'the Good', in contrast to his predecessor William 'the Bad' — was peaceful at home and prosperous (though foreign adventures against Byzantium and Saladin failed). The Arab element at court shrank into insignificance; the king's chief advisers were the English archbishop of Palermo, Walter Offamil, and the Chancellor, Matthew Ajello.

William II died childless, and the succession proved troublesome. His aunt Constance was the legitimate heir, but she had married Henry, son of the German Emperor Frederick I of Hohenstaufen (1152-90) and was therefore unacceptable both in Sicily and in Rome. An illegitimate grandson of Roger II, Tancred, was elected king in 1190. His reign was troubled by revolts of Moslems in Sicily, of Normans in Calabria, by the passage of the Third Crusade through Messina (he had unfortunately imprisoned William II's widow Joan, who was sister of Richard I 'Coeur-de-Lion' of England), and by the determination

of Henry, now Emperor Henry VI, to make good his claim. Tancred emerged successful, was recognized by Pope Celestine III in 1192, but died two years later.

His young son William III reigned only a few months before Henry VI gained the upper hand. Henry was crowned King of Sicily at Palermo on Christmas Day 1194. But he too died only three years later, and his visions of a new empire centred on Italy perished. His son and heir to the 'Regno' (as Sicily and South Italy are conveniently known in Italy) was Frederick, son of his Norman queen Constance. Frederick had the vital support of Innocent III, but was not recognized as Emperor further north for another twenty years. The decisive actions here were taken far from Sicily, and culminated in the battle of Bouvines in 1214, where Philip Augustus of France, the ally of Frederick and the pope, defeated John of England and the rival (elected) Emperor Otto IV. From 1220 Frederick's southern lands were quiet and prosperous, at least until Frederick's constant struggles in the north sapped their financial resources. His efforts to subdue North Italy turned the papacy against him. His intellectual capacity made him incomprehensible to his contemporaries, who saw his sympathy for Arab ways, his interest in science as well as the arts, his preference for convoluted diplomacy over warfare, as evidence of a dangerously unorthodox and unstable mind.

His son Conrad reigned for only four years (1250-54). His grandson Conrad II (or Conradin) had to dispute the Regno with Manfred, an illegitimate but popular son of Frederick II. By 1258 Manfred had gained the upper hand

and was crowned in Palermo. The French pope Urban IV, as Innocent IV had also done, solicited Charles of Anjou, brother of King (St.) Louis IX of France, to act as his champion. This time Louis agreed and in 1266 Charles defeated Manfred near Benevento. After more fighting in both North and South Italy, Sicily was subdued in 1270. Palermo lost its status as capital to Naples.

The final events of Charles' reign are well known. His harsh rule and the intolerable behaviour of his French nobles and troops caused a civil uprising throughout Sicily and the massacre of the Angevins. This 'Sicilian Vespers' of 1282 was followed by the installation of a new dynasty in Sicily, though not yet on the mainland. Manfred's daughter Constance had married Peter the Great of Aragon, and the Sicilians now took the latter as their king. It was to be another thirty years before Aragonese rule was secure throughout the Regno, with the papacy, the French, and internecine Aragonese rivalries all overcome; but from the early 14th century to the end of the Middle Ages the kingdom of Naples and Sicily was part of the Aragonese Empire.

(iii) The church in Normandy and in South Italy and Sicily

The Sicilian liturgical books which are the subject of this thesis date from around the accession of Roger II in 1105 down to the Aragonese Frederick III (d.1377). Although the above brief historical account has therefore taken us through to the Aragonese period, the discussion

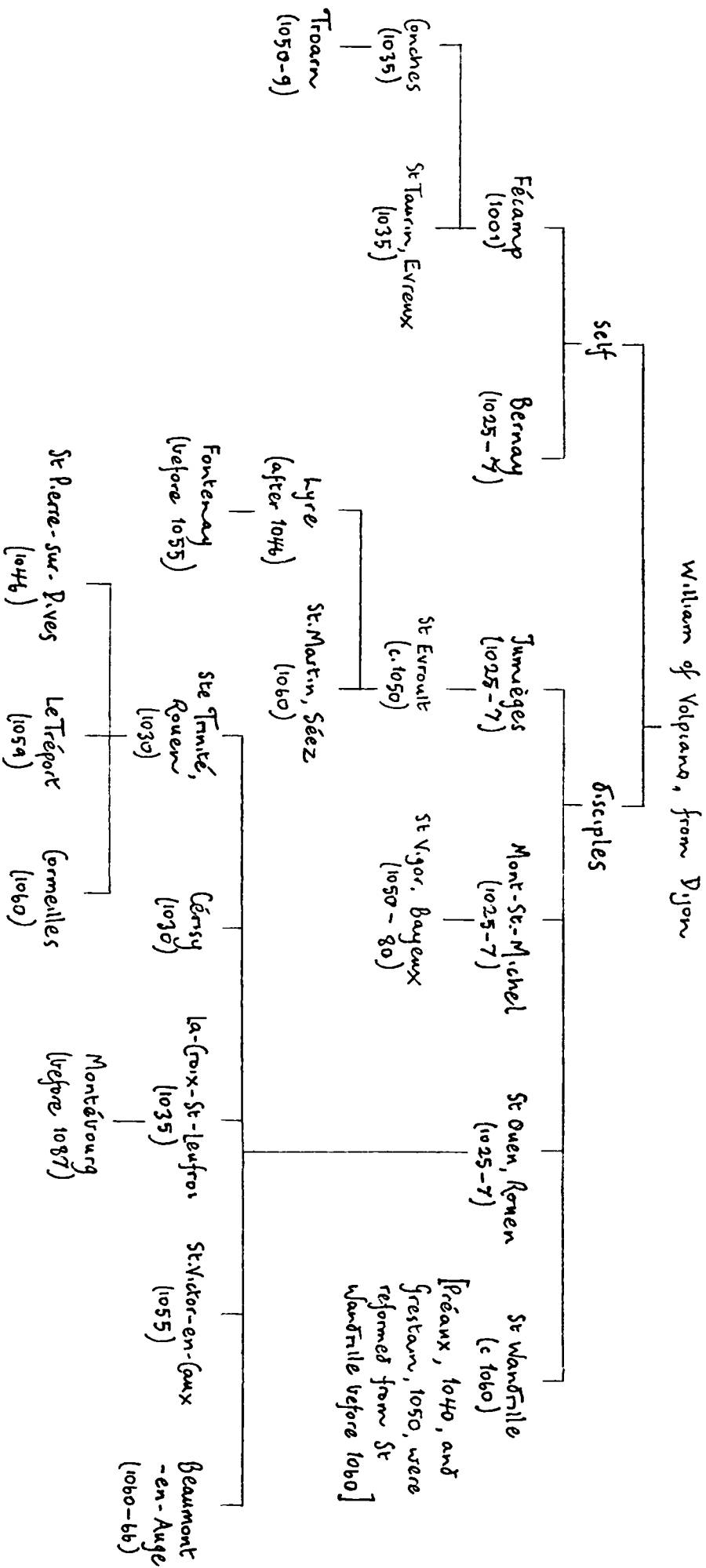
of church affairs which now follows need not extend so far chronologically. It will concentrate almost exclusively on the early period of Norman rule in the south; and once again, we may begin with Normandy.

We know little of the likely influences operating on the liturgy of the cathedrals of Normandy when worship was restored after the Norman settlement. Our best evidence lies in the liturgical books themselves, and these will be discussed in due course. There is no medieval account of the uses adopted or created in the rehabilitated dioceses.

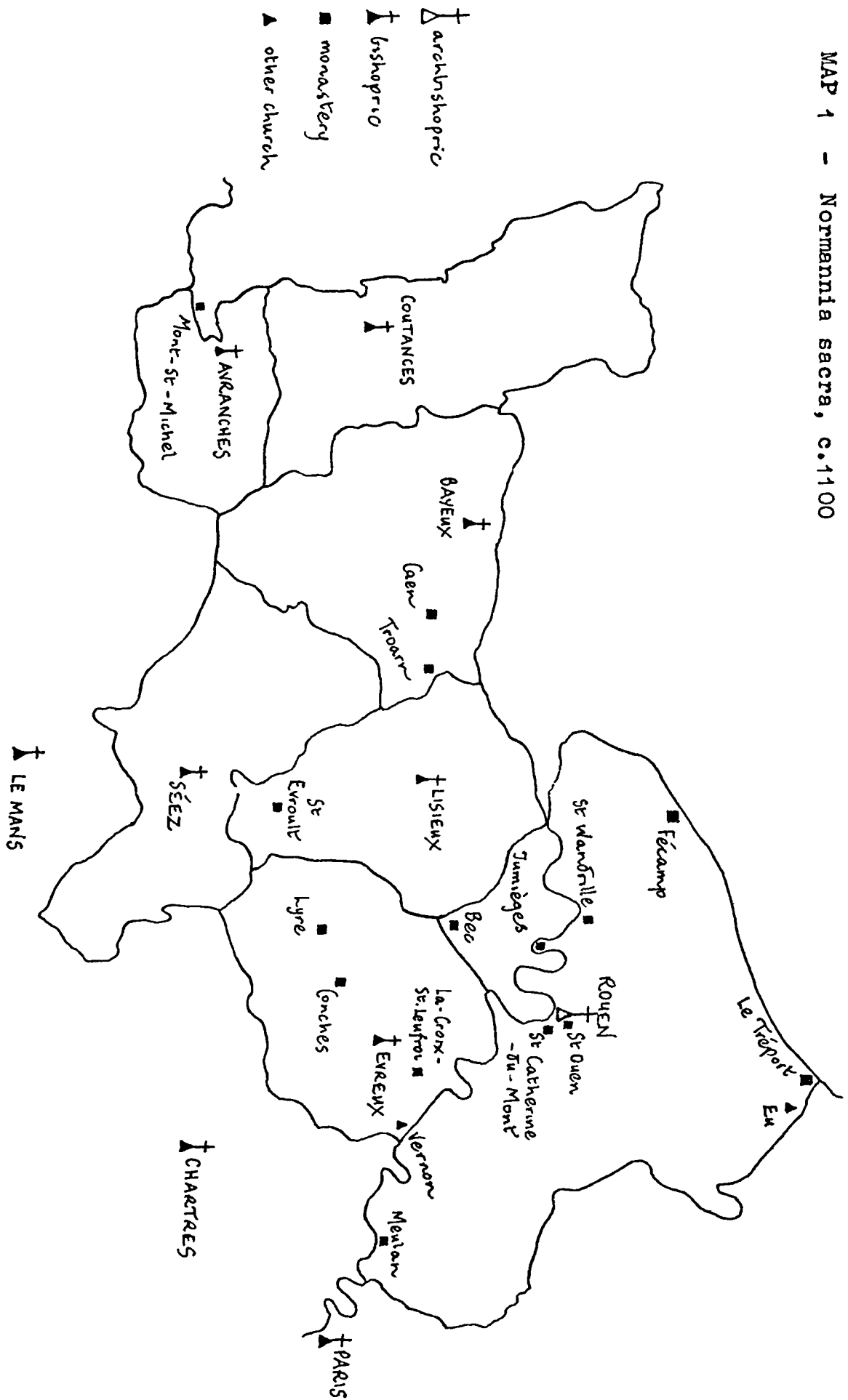
With the monasteries it is otherwise. In particular, we have a good idea of the extent of the influence of William of Volpiano. Some Norman houses were refounded before William's advent: Jumièges, c.940, with monks from Aquitaine; and between 961 and 963 St.Wandrille, Mont-St.-Michel, and St.Ouen at Rouen. These houses remained isolated and unimportant, however, until William's time. After being settled at Fécamp in 1001, William founded Bernay, c.1025-7, and reformed Jumièges, Mont-St.-Michel and St.Ouen. St.Wandrille came into the family c.1060, when Gerbert of Fécamp refounded it. The list of derivations set out in Diagram 1 is adapted from Knowles (1940), and is followed by a map giving the location of the principal Norman houses whence liturgical books survive, in the 11th-century dioceses of Normandy (see overleaf). Many of the derivations can be supported by the evidence of liturgical books, though a few are contradicted — in these cases we may assume that Fécamp use was not imposed, or that another use supervened.

DIAGRAM 1

The derivation of the Norman abbeyes of the 11th century
(after Knowles, 1940, 2/1963, Table II)



MAP 1 - Normannia sacra, c.1100



Only two important Norman monasteries are not included in Diagram 1: these are Bec (Le Bec-Hellouin) and Caen. While the succession of reformations and new foundations at Fécamp and the related houses proceeded directly under the patronage of the Dukes of Normandy and their nobles, Bec was at first the humblest and most secluded of houses, begun by the simple efforts of a former knight, Herluin, and a small band of followers. Bec's rise to pre-eminence began when, around 1042, Lanfranc, a Lombard teacher of law and letters, after a short period of teaching at Avranches, took to the solitary life of Bec. After three years he began to teach again in order to help support the community. The fame of both Bec and Lanfranc rapidly grew, reaching a climax after the arrival of another Italian, Anselm, in about 1057. Anselm became prior in 1063; while Lanfranc, by now the trusted advisor of Duke William, was called by him to supervise the building of, and be the first prior of, a new foundation at Caen, the abbey of St. Stephen (the Abbaye aux Hommes) to which a sister foundation was joined, the abbey of the Holy Trinity (the Abbaye aux Dames). Then in 1070 Lanfranc became the first Norman Archbishop of Canterbury, consecrated by a former pupil at Bec, Pope Alexander II. Bec's importance in England's and Europe's church was only reinforced when Anselm succeeded to the see of Canterbury, occupying it until 1109.

Because of the prior foundation of houses of the Fécamp family, Bec's influence in Normandy appears to have been relatively small, at least in liturgical

matters, certainly when compared with its decisive effect upon English uses. And in Sicily Bec appears to have played no role.

Our knowledge of Norman monasticism in Sicily is intimately bound up with the affairs of the monastery of St.Evrout in Ouche (in the diocese of Lisieux, some 30 miles south of that city; Evreux is about 40 miles to the north-east; Chartres is 60 miles south-east, and Le Mans 50 miles south; the nearest cathedral town is Séez, 20 miles south-west — see Map 1 above). This is partly because we are particularly well-informed about St.Evrout — although it was not the most important of Norman houses — due to the work of its outstanding chronicler Ordericus Vitalis (1075- after 1141). And it is partly because one of its abbots went to Italy and there became head of an important group of royal monastic foundations.

It is therefore important to know something of St.Evrout's liturgical traditions. They can be deduced from the early history of the monastery, and are confirmed by the evidence of the liturgical books which have survived from its rich library, as will be seen in subsequent chapters. The initial restoration of the monastery, after the devastation of the 9th century, was actually from Bec. William Fitz-Giroie of Echauffour, returning from his second pilgrimage to Jerusalem, took the monastic habit at Bec, and granted the site of the monastery of St.Evrout, which he owned, to Bec. Herluin sent Lanfranc and three others to restore it, which they did, aiding two aged monks, Restold and Ingran, who

still maintained a monastic existence there.

Meanwhile, two of William's nephews, Hugh and Robert de Grandmesnil, resolved to follow the pious example of many of their fellow nobles and found a monastery. They began work at Norrey, but then William urged them to transfer their efforts to St.Evrout. St.Evrout was accordingly bought from Bec, and Hugh and Robert de Grandmesnil and William Fitz-Giroie and his brother Robert obtained ducal permission for the foundation, archiepiscopal blessing, and an abbot in the person of Theodoric (Thierry de Mathonville), a monk of Jumièges. Theodoric was a man of learning and authority, who, Ordericus tells us, copied many books for his abbey, including a gradual and an antiphoner (ii, 49). With Theodoric came several other Jumièges monks, including one Hugh the Chanter, and Theodoric's nephew Ralph who, according to Ordericus, copied, among other things, 'the missal for the daily use of the convent' (ii, 49).

It is therefore from Jumièges that we should probably expect St.Evrout's liturgical traditions to derive; and in effect this means from Fécamp and ultimately from Dijon. And this is almost what Ordericus actually tells us, when he says that after the death of Theodoric, the monks of St.Evrout still preserved 'with loving care the religious customs which he (Theodoric) learned from Richard of Verdun, William of Dijon, and Thierry of Jumièges and brought with him when the new church was committed to his care. All novices are carefully instructed in them.' (ii, 75) This refers to monastic discipline rather than to liturgical

use, yet there seems little reason to doubt that it would have been true also for the latter.

Yet other influences were also at work. Here is Ordericus speaking of the abbacy of Osbern^{*}; Osbern had been monk at Holy Trinity, Rouen (on St.Catherine's Mount above the city to the south) under abbot Rainier:

'With his abbot's consent he took with him from his own monastery a very learned and pious monk, Guitmund by name: and as long as he lived at St. Évrout he relied on the advice and guidance of this man. Guitmund was a man highly skilled in literary and musical composition, as the antiphons and responsories which he composed bear witness to this day, for they include some of the sweetest melodies in our troper and antiphonary. He gave the final form to the office for our holy father, St.Évrout, by adding nine antiphons and three responsories. He composed four antiphons for the psalms at Vespers and added the three last antiphons for the second nocturn at Matins, as well as the fourth, eighth, and twelfth responsories and the antiphon for the canticles; he also composed a most beautiful antiphon for the Magnificat at second Vespers. This office had originally been composed at the request of Abbot Robert by Arnulf, precentor of Chartres, a pupil of Bishop Fulbert, according to the secular rite; and it was sung to two young monks, Hubert and Ralph, sent to Chartres by the same abbot. Afterwards Reginald the Bald composed a responsory to the praise of the Lord, which is sung at Vespers, and seven antiphons which you can find written in the antiphonaries of St.Évrout. Roger of Le Sap and other learned monks of their piety composed several hymns in honour of the same saint, and preserved them for future generations in the library of St.Évrout.' (ii, 109)

*third abbot. The abbots of St.Evrout, with their previous experience, if known, are: Theodoric 1050-59 (Jumièges), Robert de Grandmesnil 1059-61 (St.Evrout), Osbern 1061-66 (Holy Trinity, Rouen), Mainier 1066-89 (St.Evrout), Serlo 1089-91 (?), Roger du Sap 1091-1123 (St.Evrout), Warin des Essarts 1123-37 (St.Evrout), Richard 1137-40 (a Frenchman, canon of the chapter of St.Mary in the Fields, Leicester - made an abbey in 1143).

That St.Evroutl may have had special links with Chartres is also suggested by the fact that Robert de Grandmesnil was nominated in 1077 by Philip I of France for the bishopric of Chartres; it was decided to choose another, however, since 'the French have an antipathy for Norman rule' (Ordericus, 111 159). It must be admitted, however, that the diocese of Chartres was regarded far more as a political appointment (the special interest of the counts of Blois) than one for a liturgist — in which respect it was typical of its time.

Then again, Robert had other sympathies as far as monastic observance was concerned:

'He respected and preserved the monastic observances established by his pious predecessor; and further added to them as time and circumstances required, stimulated by the example of the fathers and the practices of neighbouring houses. He himself as a novice had received permission from the venerable Thierry to visit Cluny when Abbot Hugh, the chief luminary of the monks of our day, was at the head of the community. After he had spent some time there, Hugh generously allowed him to bring back Bernfrid, a worthy monk who later became a bishop, to reside in the monastery and instruct the monks of St.Évroutl in the customs of Cluny.' (ii, 75)

It is clear that in such circumstances, which cannot have been untypical of their time, the liturgical use of a monastery might easily comprise several layers of custom and material for use in divine worship. (Knowles, 1940, 2/1963, p.87, makes exactly this point about St.Evroutl.)

It was in fact this same Robert de Grandmesnil, of the front rank of the Norman nobility, and abbot of St. Evroutl from 1059, who in 1061 incurred Duke William's displeasure and went to plead his case in Rome. His return to Normandy, with papal legates, was unsuccessful, but

several of the monks of St.Evrault decided to go back to Italy with him:

'Almost all wished to leave; but the young and the sick, who were not free agents, were obliged to remain unwillingly behind. Others who were stronger and free to do as they chose voluntarily followed their father into exile. These are their names: Herbert and Hubert of Montreuil, and Berengar son of Arnold, a distinguished scribe; these three, brought up from childhood in the house of God and imbued with sound learning, devoted their whole lives to furthering the worship of God. Others were Peginald the Great, a learned grammarian; Thomas of Anjou of high birth; Robert Gamaliel, a talented chanter; Thurstan, Reginald Chamois, and Walter the Small. All these left their native Normandy and endured various hardships on their way to Sicily. Some later returned home; others, serving their master to the last, ended their lives in Calabria.'

(ii, 97)

After making contact with William of Montreuil in Aquino, and Richard of Capua, Robert de Grandmesnil was settled by Robert Guiscard at Sant'Eufemia, where the ruined abbey of Santa Maria was now refounded, to become one of the richest of all South Italy (Santa Maria di Sant'Eufemia is on the west coast of Calabria, now St.Eufemia Lamezia, near Nicastro, and not to be confused with St. Eufemia d'Aspromonte further south). Later that year, 1062, Robert Guiscard refounded another monastery, this time in Apulia: Holy Trinity at Venosa; and this was made subject to St.Eufemia. Robert's third important refoundation was again in Calabria, the abbey of the Archangel Michael at Mileto (Roger of Sicily's stronghold, later capital), and again Robert de Grandmesnil had charge of the new house.

For Venosa, Robert de Grandmesnil selected a fellow former monk of St.Evrault to govern the reformed monastery. This was Berengar, who 'excelled in reading and chanting and above all in calligraphy' (ii, 103). At Venosa,

Berengar found a:

'little flock of twenty monks ... entirely given up to worldly vanities and neglectful of divine worship; but by the grace of God he increased their number to a hundred and reformed their morals so thoroughly that they provided several bishops and abbots to govern holy Church for the glory of the true King and the salvation of souls.' (11, 103)

And at Mileto Robert de Grandmesnil installed:

'William son of Ingran, who had been born and ordained priest at St.Évrout, but took his monastic vows at St.Eufemia (in fact, he became prior). So in these three Italian monasteries the liturgy of St.Évrout is chanted and the monastic rule has been observed to the present day, as far as the customs of the region and the allegiance of the inhabitants allow (prout opportunitas illius regionis et amor habitantium permittit observatur). (11, 103)

In this famous sentence we have one of the very few passages in any medieval chronicle which speaks of a chant tradition's being transferred from one house to another. It is unfortunate that no books have survived from either St.Eufemia, Venosa or Mileto, but, as we shall see, there are possible links with later Sicilian foundations. (White, 1938, p.48 n.3) states that the tabularium of Mileto was in the Collegium Graecum in Rome: I have not been able to ascertain if, after 40 years, it is still there, or what it may contain. Ménager, 1958-9, which presumably contains information on these and other Mileto sources, was not available to me.)

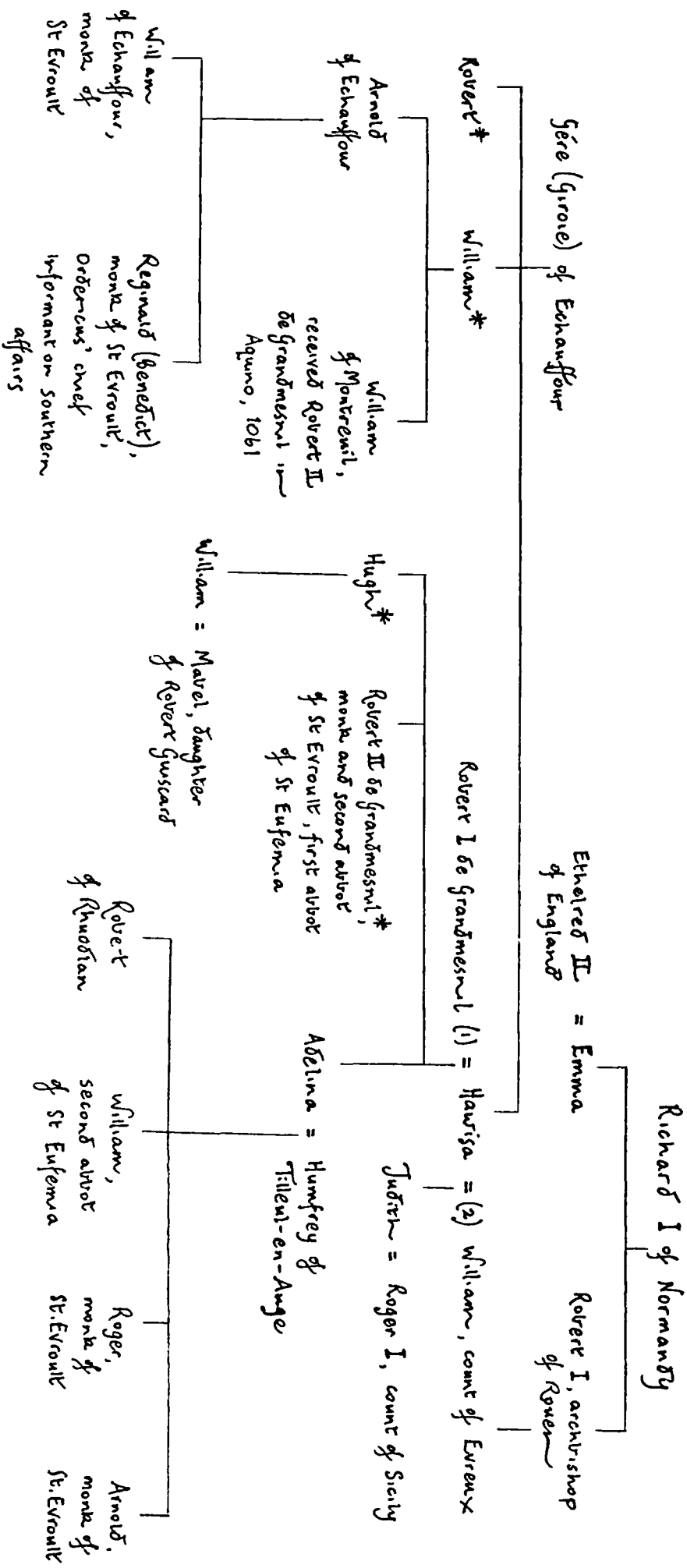
Many motives conspired to make the foundation of monasteries an inevitable result of the Norman domination of South Italy and Sicily. In the case of St.Eufemia, natural sympathy for a fellow Norman and a nobleman; the piety which so often, and so incongruously to modern sensibilities, assorted with the fiercest warring instincts in the men from Normandy; the political advantages of

establishing stable religious houses, well-endowed with land and other possessions; and the supply of educated churchmen which a successful monastery could provide for secular office.

St.Eufemia was of the utmost importance in Norman ecclesiastical policy, particularly after Sicily had been conquered. The connections of Roger I 'the Great Count' with the community at St.Eufemia may actually date from an earlier time, since Ordericus records that Roger, with several other lesser nobles, witnesses the gift to St. Evroult by Fulk of Bonneval of both his son Theodoric and an abbey in his possession (the abbey was that of St. Nicholas, which he had acquired in the dowry of his wife Elizabeth de Bocquencé; St.Evroult itself lay within the fief of Bocquencé). Roger was also related to Robert de Grandmesnil, his first wife Judith being one of Robert's step-sisters (see Douglas, 1969, Tables 4 and 7).

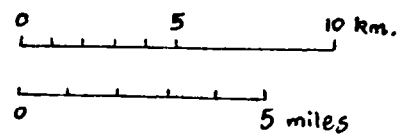
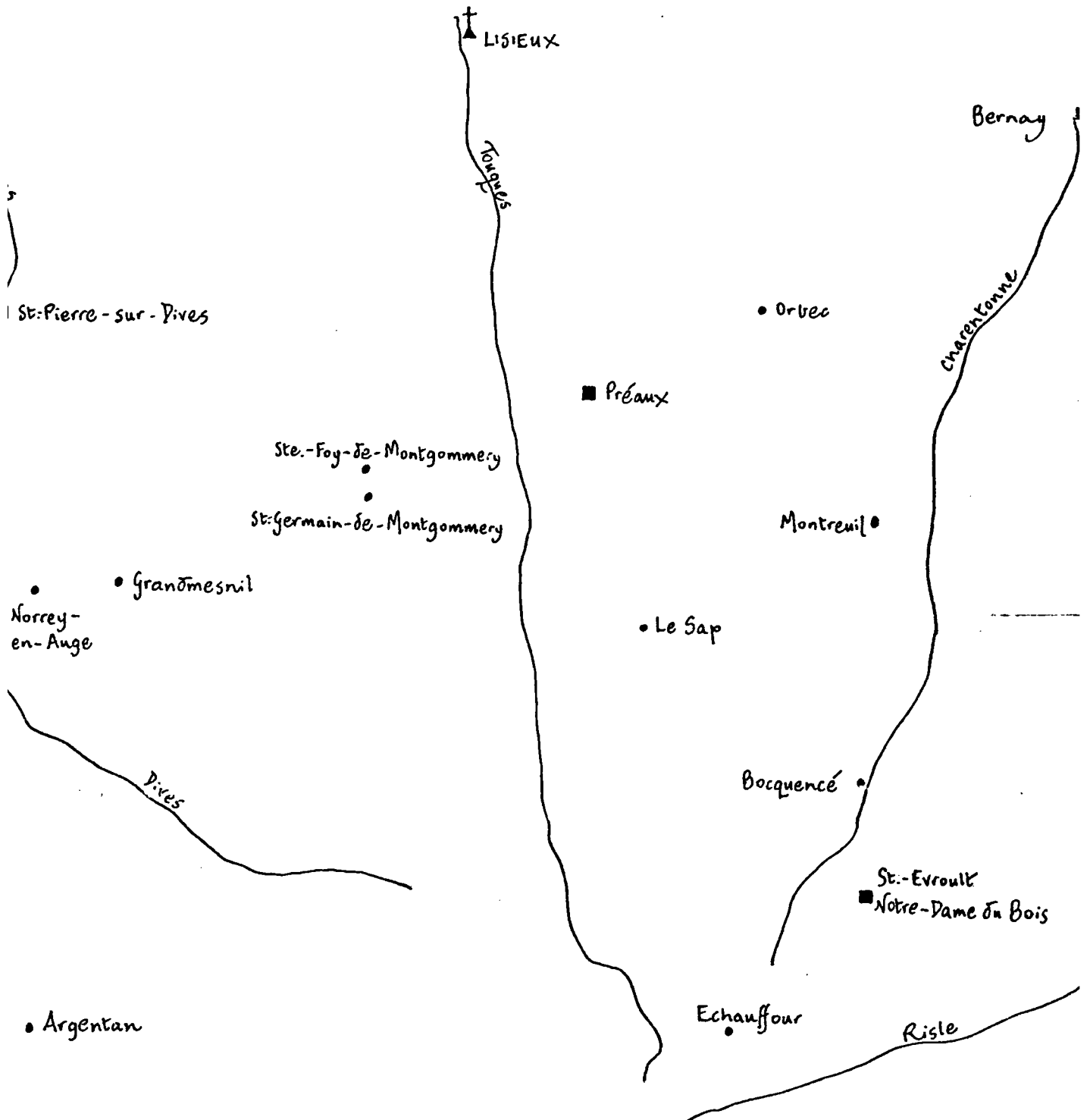
Diagram 2 overleaf illustrates some of the complex family relationships between the Norman (and English and Sicilian) royal family, the Norman nobility concerned in the foundation of St.Evroult, and the plantation in Calabria. This is followed (p.120) by a map of St.Evroult, Grandmesnil, and surrounding lands, whence came so many of St.Evroult's monks and abbots, and thereafter those of the South Italian and Sicilian houses. The inclusion of Emma and her English king in Diagram 2 is not mere pretentiousness. Ordericus (11, 43) tells of a 'great psalter, richly illuminated' given by Queen Emma to her brother Robert, archbishop of Rouen. William, count of

DIAGRAM 2
Some members of the Grandmesnil, Tillieu and Echauffour (Giroie) families
(cf. Chibnall, ii, after p.370)



* underwrote foundation of St. Evroult

MAP 2
St. Evroult, Grandmesnil, and environs



SÉEZ 
 St.-Martin
de Séz

Evreux, purloined it 'from his father's chamber', and gave it to his wife Hawisa 'whom he sought to please in all things'. Later Robert II de Grandmesnil presented it as his mother's gift to St.Evrault, where it 'is still in almost daily use by the choir as they chant psalms to the glory of God'. We may also note the presence of Ordericus' chief informant on southern affairs (see Wolter, 1955, pp.102-4), the monk Reginald (Benedict), who was twice in Italy, spending three years in Calabria with his cousin William, the second abbot of St.Eufemia. (Ménager, 1959, is apparently incorrect in relating Berengar of Venosa to Arnold of Echauffour - see Chibnall, 11, p.101, n.5; on the Tilleul family, see below, p.125.)

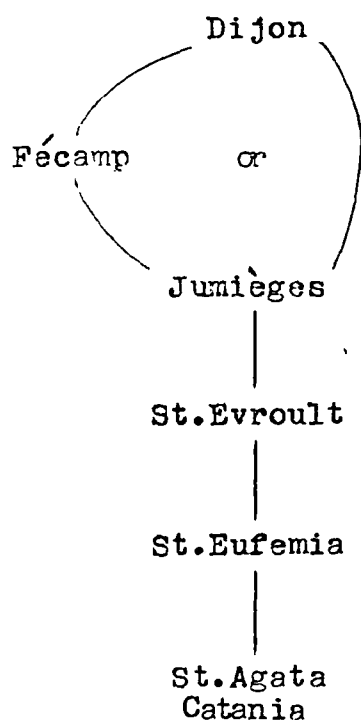
Whether particular personal reasons played a part or not, Roger drew heavily on St.Eufemia's resources:

'If tradition is to be believed, St.Euphemia's was a sort of ecclesiastical reservoir whence Roger I irrigated Sicily. It is said that St. Gerland of Agrigento, Stephen of Rouen Bishop of Mazara, Bishop Roger of Syracuse, and Bishop Robert of Troina were all from that abbey.'
(White, 1938, p.105, n.6)

A foundation which may well have had liturgical links with St.Eufemia, and therefore with St.Evrault, was that of St.Agata, Catania. This immensely wealthy abbey (the whole city of Catania was among its possessions) was founded by Roger I in 1091, and its first abbot Anscher (a Breton) and community came from St.Eufemia. (According to another Norman historian, Geoffrey Malaterra, Anscher was formerly a monk of St.Evrault; and Geoffrey himself is also thought to have been at St.Evrault, although Ordericus does not say so, and does not mention Anscher at all.)

When a monastic community is founded and settled with

a nucleus of monks from some pre-existing house, then it is a reasonable supposition that the liturgical use of the mother-house will be perpetuated to a large extent in the new foundation. This can be shown to have happened in a number of cases among the several houses mentioned in this thesis. The priories of Meulan and Ronton used the liturgy of their mother-houses, Bec and Haughmond respectively. In Du Cosin V.V.6 we have one of the actual books by means of which the use of Christchurch Canterbury was transferred to Durham cathedral priory after the Conquest. It is altogether possible that the following 'family-tree' of liturgical uses may have existed:



In later chapters of this thesis we shall find that, in some respects at least, strong links did indeed exist between the uses of Dijon, Fécamp, Jumièges and St. Evroult. It is in the most 'modern' and variable parts of the liturgy that some discrepancies may be found, although the similarity of tradition is still clear.

But we have no books from St.Eufemia. From St.Agata we have only the troper Mn 19421, a book containing precisely that 'modern' and variable material which tends to show continuing traditions less clearly. The answer to the question of how much of the St.Evroutlt tradition can be found in the St.Agata book will emerge in the course of this study.

During this time, the Normanization of the episcopal sees of South Italy was proceeding. Most of the bishoprics of the area were Greek, and the usual procedure was to replace a defunct Greek bishop by a Latin one and to transfer the jurisdiction of the diocese to Rome. Often, however, the cathedral chapter and clergy would remain Greek; and two new Greek bishoprics, Bova and Oppido in Calabria, were actually created at the end of the 11th century. Against this, Robert Guiscard created two new Latin seats, San Marco Argentano and Martirano. Mileto received a Latin bishop in 1081. Reggio had a double episcopacy, Greek and Latin, from 1082, until the demise of the Greek in 1086. (The Latin one was Roger, from the Cluniac monastery of La Cava, west of Salerno; according to Scaduto, 1947, p.39, he was a monk of Marmoutier, and called Rangier.) Santa Severina was the metropolitan of the Byzantines; it was subjected to Rome in 1089, Latinized in 1096. Cosenza had a Norman bishop, Arnoul, by 1080, when he consecrated the abbey at Mileto. Guitmund, formerly a monk of La-Croix-St.Leufroi in Normandy, was made bishop of Aversa in 1077. (R 538 is a Jumièges manuscript of the 12th century containing, among other things, Guitmund's treatise De corpore et sanguine domini.) Often, as mentioned above, it was to members of the new and powerful monastic communities that the Norman rulers turned for future bishops. Berengar, abbot of Holy Trinity, Venosa, became bishop of the same city.

Bishops were selected to play political roles rather than for their liturgical expertise, and it was obviously important to such leaders as Robert Guiscard and Roger I that the bishops should be loyal supporters of the régime.

A signal acquisition for Roger in this respect was the gift by Pope Urban II in 1098 of the powers of papal legate in Calabria and Sicily (the full extent of these powers is still disputed: see Douglas, 1969, p.142 and notes). This appears to have given Roger the right to confer bishoprics without reference to Rome. In return for Norman political support, popes were generally happy to agree to the extensive claims of the Norman leaders to determine the course of ecclesiastical affairs (see Douglas, 1969, pp.142ff.).

It was naturally Norman protégés who occupied the restored or newly created seats of Sicily. At the capture of Palermo in 1072, an old Greek bishop, Nicodemus, was discovered, who had been conducting Christian worship in obscurity in the Moslem city, and he became the first archbishop under the Normans. He was succeeded the next year by one Alcher (Norman or Breton). The abbot of Catania, Anscher, was given the newly formed bishopric of Catania in 1086, and held both positions, an arrangement known elsewhere only in England. At the same time Roger appointed Gerland of Narbonne to Agrigento, Stephen of Rouen to Mazara, and Roger of Provence to Syracuse. Already in 1080-81 he had united the sees of Troina and Messina and given them to one Robert. With the exception of Alcher at Palermo, all these bishops had apparently been monks of St.Eufemia.

With the coronation of Roger II, a reorganization took place. The antipope Anacletus gave the archbishop of Palermo the right to consecrate the bishops of Syracuse, Agrigento and Mazara. In 1131 he created a new archbishopric, Messina, with Cefalù, Catania and the great abbey

of San Bartolomeo in the Lipari islands as suffragan dioceses. Innocent II refused to accept these arrangements, and not until 1156 was Sicily given a provincial constitution and Palermo recognized as a metropolitan see.

The location of the cities and churches mentioned in this sketch of the history of Norman South Italy and Sicily may be traced on Map 3 overleaf.

There can be no doubting the paramount influence of the count/king in the selection of church leaders. The list of foundations of the two Rogers alone is immense. And it was invariably Normans that the rulers appointed to minister to them. The pattern is completed when we recall how strong and regular were the contacts between the Norman lands in the south and the French homeland (and further afield too, as is repeatedly stressed in the writings of Haskins, 1911, 1924, and Jamison, 1938). Douglas (1969, pp.124-5) summarizes the history of the Tilleul family, one of whom, Robert, built Rhuddlan castle in North Wales. His two brothers, William and Arnold, became monks at St.Evrout, and William made the journey to Calabria and became first prior of St.Eufemia. In 1088 William succeeded his uncle, Robert de Grandmesnil, as second abbot (see the family connections illustrated in Diagram 2, p.119 above). When Robert of Rhuddlan died, Arnold first brought his body from England to St.Evrout, then journeyed to Italy to collect money for a splendid monument to the deceased brother in St.Evrout. From this and many other examples we should understand that

MAP 3
Norman South Italy and Sicily



the Italian and Sicilian church was closely in touch with the north. And this in turn means that we should not expect 'pure' liturgical traditions, preserved in a sort of vacuum in the south: we are likely to find mixed uses and the cross-currents of various traditions, just as we do in northern books.

And this, as the dissertation will show, is indeed what happens. The Sicilian books may be studied just as if they were from an extra area of North France, a new peninsula on the Norman coast. What is at first remarkable is how little contact with native Italian traditions there appears to have been, at least on the evidence of the liturgical books. But a moment's thought will account for this. The new abbots and bishops owed nothing to the traditions of Montecassino or Benevento, and many of their monks and clerks were also not Italian. In any case, Apulia and Calabria were Greek, and Sicily Moslem, so that the new Latin uses could not easily have built upon previous local tradition. The new men were entirely Norman, or at least French, by training. The Normans venerated the local saints of their homeland, they copied books in the script and notation of the north, they sang chants familiar from northern use. Only very rarely shall we find a Beneventan or Cassinese piece taken into use, and sometimes it is the Italians who borrow from the conquerors. The only Norman foundation where an Italian use may have been followed is the much later abbey/diocese of Monreale, founded by William II 'the Good' in 1174, and colonized by a body of monks from La Cava.

The decisions as to which liturgical traditions

should be followed were of course not political ones, but simply a result of the training and taste of the churchmen appointed. It has been the aim of this chapter to sketch the historical context in which those churchmen were appointed. The rest of the thesis will be concerned with the liturgical traditions in which they were trained and which were transferred from one area of Europe to another, from north to south, and their adaptation there to local needs, resulting in the characteristic uses of Norman South Italy and Sicily.

CHAPTER 6. LITANIES, KALENDARS AND SANCTORALES

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Some of the saints honoured in the Sicilian and South Italian sources have been discussed in Chapter 3. The present chapter takes a wider view of the whole range of saints honoured in the sources, although the ultimate purpose of the discussion is the same: to determine the derivation and destination of the manuscripts. The discussion will again focus on local North French or southern saints, and sources which have only one or two pieces for local saints, such as the troopers Mn 288, 289 and 19421, will be left on one side. Instead I shall concentrate on the much larger selection of saints present in litanies, kalendars and the sanctorale sections of missals and sacramentaries. Being relatively brief, the litanies are given in full or in part during the discussion. Kalendars and lists of saints noticed in the sanctorale sections are given in the much larger synoptic tables in Part II of the thesis.

(i) Litanies

I discuss here four of the earliest Sicilian sources which have litanies: the gradual Mn V.20-4, the missals PLsd 8 and PLn XIV.F.16, and the sacramentary Mn 52. The litany of PLsd 8 is already available in print in Johanne (1736), pp.269ff.; that of Mn 52 is in Pace (1977), p.476.

(The other Palermo cathedral missal, PLsd 11, also has the Easter Eve litany, on ff.76v-78r. During my visit to Palermo in 1977 I made no copy of it, however, and I have subsequently been unable to obtain a microfilm of the manuscript. Although Johanne frequently preferred to cite PLsd 11 rather than PLsd 8, because of its completeness, on this occasion he utilized the earlier source.)

First, I give in full the Easter Eve litanies from
ff.100v-101v of Mn V.20-4:

Letania .i. In sabbato sancto

KYRRIE LEYSON

XPE leyson

KYrrie leyson

Xpe audi nos

Pater de celis deus miserere nobis

Sca MARIA	or.
Sce Michahel	or.
Sce Johannes baptista	or.
Sce Petre	or.
Sce Paule	or.
Sce Andrea	or.
Sce Johannes	or.
Sce Jacobe	or.
Sce Stephane	or.
Sce Line	or.
Sce Clete	or.
Sce Clemens	or.
Sce Sexte	or.
Sce Silvester	or.
Sce Martine	or.
Sce Albine	or.
Sce Ylarii	or.
Sce Gregorii	or.
Sca Maria magdalene	or.
Sca Felicitas	or.
Sca Perpetua	or.
Sca Agatha	or.

Letania .ii.

KYRRIE leyson

Xpiste leyson

KYrrie leyson

Xpiste audi nos

Fili redemptor mundi deus miserere nobis

Sca dei genitrix	or.
Sce Gabriel	or.
Sce Philippe	or.
Sce Bartholomee	or.
Sce Mathee	or.
Sce Thoma	or.
Sce Jacobe	or.
Sce Corneli	or.
Sce Cypriane	or.
Sce Laurenti	or.
Sce Vincenti	or.
Sce Ypolite	or.
Sce Romane	or.
Sce Nicholae	or.
Sce Ambrosii	or.
Sce Augustine	or.
Sce Juliane	or.
Sce Germane	or.

Sca Agnes	or.
Sca Cecilia	or.
Sca Lucia	or.
Sca Euphemia	or.
Sca Anastasia	or.

Letania .iii.

KYRRIE leyson
 XPiste leyson
 Kyrrie leyson
 Xpiste audi nos
 Spirite sancte deus miserere nobis
 Sancta Trinitas unus deus miserere nobis
 Sancta Virgo virginum or.
 Sancte Raphael or.
 Omnes sancti angeli et archangeli orate pro nobis
 Omnes sancti patriarche et prophete ORATE pro nobis

Sce Tahtdee	or.
Sce Mathia	or.
Sce Barnaba	or.
Sce Luca	or.
Sce Marce	or.

Omnes sancti apostoli et euangeliste or.
 Omnes sancti discipuli domini ORate
 Omnes sancti Innocentes orate pro nobis

Sce Georgi	or.
Sce Sebastiane	or.
Sce Fabiane	or.
Sce Senator	or.
Sce Viator	or.
Sce Cassiodore	or.

Omnes sancti Martyres ORATE

Sce Benedicte	or.
Sce Jeronime	or.
Sce Egidii	or.
Sce Antoni	or.
Sce Leonarde	or.
Sce Luca	or.

Omnes sanctis confessores ORATE

Sca Juliana	or.
Sca Petronilla	or.
Sca Margarita	or.
Sca Fides	or.
Sca Spes	or.
Sca Caritas	or.

Omnes sce uirgines ORATE
 Omnes sancti et sancte dei ORATE

(the following invocations do not concern saints)

A great deal of the above is in no way distinctive and does not tell us anything about the destination or derivation of the manuscript. Most of the saints mentioned could be found in almost any source. For instance, Agatha and Euphemia, despite their Sicilian and Calabrian associations, were widely venerated, with churches in Rome for example. Lucy, martyr of Syracuse, is a similar case.

Only seven of the saints in the litany of Mn V.20-4 deserve special notice. In the *Letania prima* Albinus (of Angers) and Hilary (of Poitiers); in the *Letania secunda* Romanus (of Rouen, if this is indeed the Romanus intended) and Julian (of Le Mans); and in the *Letania tertia* Senator, Viator and Cassiodorus (of San Marco in Calabria). Possibly we should add Martin, Germanus (presumably of Auxerre) and Egidius to the above, but they were so widely venerated in France that they are of little help here. The other French saints make it certain that Mn V.20-4 is related in some way not simply to French but to North-West French traditions (no saint from east of the Seine).

Julian, with some important relic in the possession of the Norman counts and kings (see above, p.26), might also be indicative of Palermo. Senator, Viator and Cassiodorus almost certainly are. The Cappella Palatina also had relics of this trio of Calabrian saints. (For the extent of their cult see below, Table 6 on p.149.) Christine is, perhaps surprisingly, absent. This may be because the manuscript was copied before the traditional date of her translation to Palermo cathedral, 1154-66, although I have argued above (pp.45-46) that because

Christine is noticed in Mn 288, the Norman counts must have had an interest in her before this date.

The Easter Eve litany in Mn V.20-4 therefore suggests derivation from a North-West French tradition, and Palermitan destination. These indications are perhaps not as specific as we might wish. The sanctorale section of the gradual brings us no closer, since only Julian (with a proper tract) and Agatha (with a unique alleluia) may be said to be distinctive (see above, pp.27, 39). But with the processional chant Humili prece of the Rogation ceremonies before Ascensiontide, a much more direct reference is made to a previous tradition, namely that of Rouen.

As Delisle (1908 - see above, p.10) first pointed out, the Humili prece chant, a litany song with a recurring refrain, invokes several Rouen saints, showing little interest in other local saints. It is undoubtedly the version current in Rouen, as a comparison with the version in Pn lat.904 will show. In Part III of the thesis I give a transcription of the chant from Mn V.20-4, together with a transcription of the refrain verse from Pn lat.904 (a 13th-century gradual of Rouen cathedral) and the text variants of that manuscript as against Mn V.20-4 for the whole chant.

The local saints in Mn V.20-4 are: Hilary, Gildardus (twice), Audoenus, Romanus, Agatha, Christine and Euphemia. The ladies may be disregarded: Agatha and Christine are in Pn lat.904 already, and all three in fact go back to the earliest tradition of the chant, which probably originated with Hartmann of St.Gall (see Winterfeld, 1899,

p.319). Hilary is likewise of little significance in this instance. But in the case of Gildardus (of Rouen - French: 'Godard'), Mn V.20-4 actually goes one better than Pn lat.904, not only substituting this saint's name for the earlier Proculus (line 10C) as in Pn lat.904, but also bringing him in place of the earlier Bertulfus (line 12C) where Pn lat.904 has Germanus. The Rouen and Palermo sources share the verses in honour of the other two Rouen saints, Romanus (earlier Gallus) and Audoenus (earlier Otmarus).

The Rouen version of Humili prece is an important strand among the interwoven traditions which have contributed to the compilation of Mn V.20-4.

I now turn to the Easter Eve litanies in the Palermo cathedral manuscript PLsd 8. I give the saints it contains as a simple list, omitting preliminary and collective invocations such as 'Kyrie leyson' and 'Omnes sancti ...'.

Michahel	Stephane
Gabriel	Line
Raphael	Clete
Johannes Baptista	Clemens
Petre	Corneli
Paule	Cipriane
Andrea	Laurenti
Johannes	Vincenti
Jacobe	Geruasi
Philipe	Protasi
Bartholomeae	Dionisi et sociis tuis
Mathee	Juliane
Thoma	Simphoriane
Jacobe	Timothee
Simon	Xpofore
Taddee	Georgi
Matia	Saturnini
Barnaba	Plate
Luca	Sergi
Marce	Baches
	Senator
	Viator
	Casiodore

Silvester	Maria Magdalena
Albine	Felicitas
Martine	Perpetua
Maxime	Agatha
Germane	Agnes
Hylari	Cecilia
Gregori	Lucia
Augustine	Eufemia
Ambrosi	Juliana
Hieronime	Radegundis
Maurili	Columba
Nicholae	Fides
Benedicte	Spes
Maure	Caritas
Florenti	
Aegidii	
Helia	
Juliane	
Leonarde	
Audoene	
Leobine	
Launomare	

This litany is a little longer than that of Mn V.20-4, and is clearly constructed according to a slightly different plan. Its general flavour is similar, however. The characteristic local saints may be grouped geographically, as follows:

Poitiers - Hilary, Radegunda
 Angers - Sergius and Bacchus (?), Albinus, Maurilius
 Le Mans - Julian, Gervase and Prothase (?)
 Chartres - Platus, Leobinus
 Corbion (Blois) - Launomarus
 Rouen - Audoenus
 Paris - Denis and companions
 Sens - Columba
 Noblat (Limousin) - Leonard

Calabria/Palermo - Senator, Viator, Cassiodorus
 Reggio di Calabria - Elia

The emphasis is clearly on the area west of the Seine, as in Mn V.20-4, with Chartres coming into the picture. For Rouen, Audoenus appears to have replaced Romanus. Christine is again absent.

In Chapter 3 of the thesis I expressed the opinion that Mn V.20-4, PLsd 8 and 11 were all Palermo cathedral manu-

-scripts. If this were the case, then we should expect their litanies to be the same. If different we should be able to show why and how the revision took place. Unfortunately, since the witness of PLsd 11 is not available, I cannot show the obvious and convenient chronological progression: PLsd 8 —(revision)— Mn V.20-4 — PLsd 11. This would necessitate Mn V.20-4 and PLsd 11 being identical, perhaps with the addition of Christine in PLsd 11. But I must regretfully leave the matter undecided. Can we postulate a recasting of the list in PLsd 8 into the tripartite litany of Mn V.20-4? In the diagram overleaf I attempt a reconstruction of this hypothetical process. As will be seen, it involves the suppression of several North French saints and the entry of several Roman or otherwise orthodox figures. Less logical, according to this hypothesis, is the replacement of Audoenus of Rouen by Romanus, archbishop of the same city, and the suppression of the apostle Simon and the martyrs Simphorianus and Timothy: perhaps the latter have been replaced by their companion Hippolytus, if these particular saints are indeed intended. The diagram joins saints which the two lists share, marks with X those in PLsd 8 which are suppressed, and marks with N those in Mn V.20-4 which are new.

The exercise is not, perhaps, devoid of value. But it remains a theoretical one, in the absence of corroborative evidence.

The litany of PLn XIV.F.16 contains no southern saints, and fewer North French ones than PLsd 8. In fact, the only northern centre highlighted here is Paris, with Denis'

DIAGRAM 3

Hypothetical process of revision: the litanies of PLsd 8
and Mn V.20-4

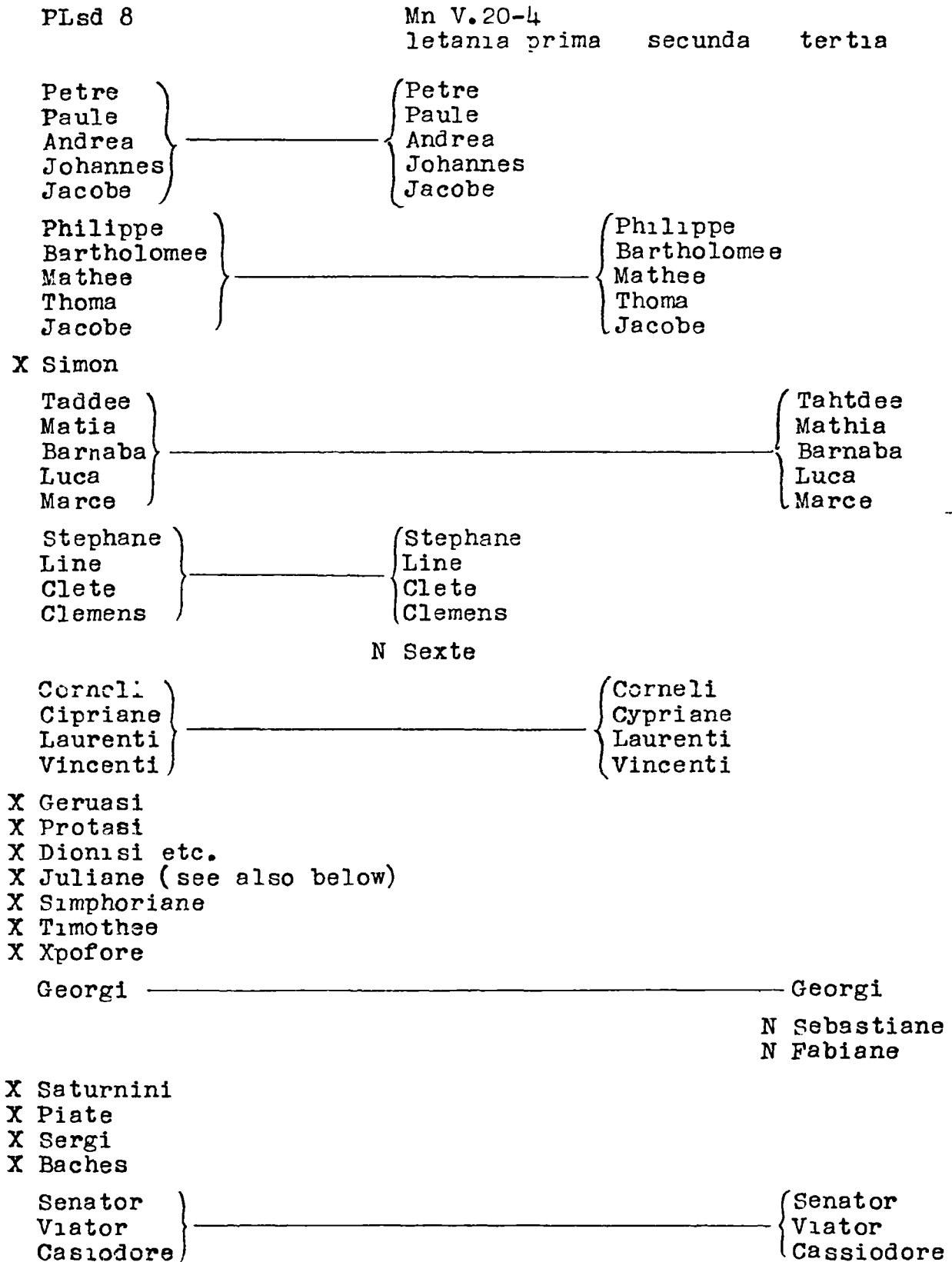
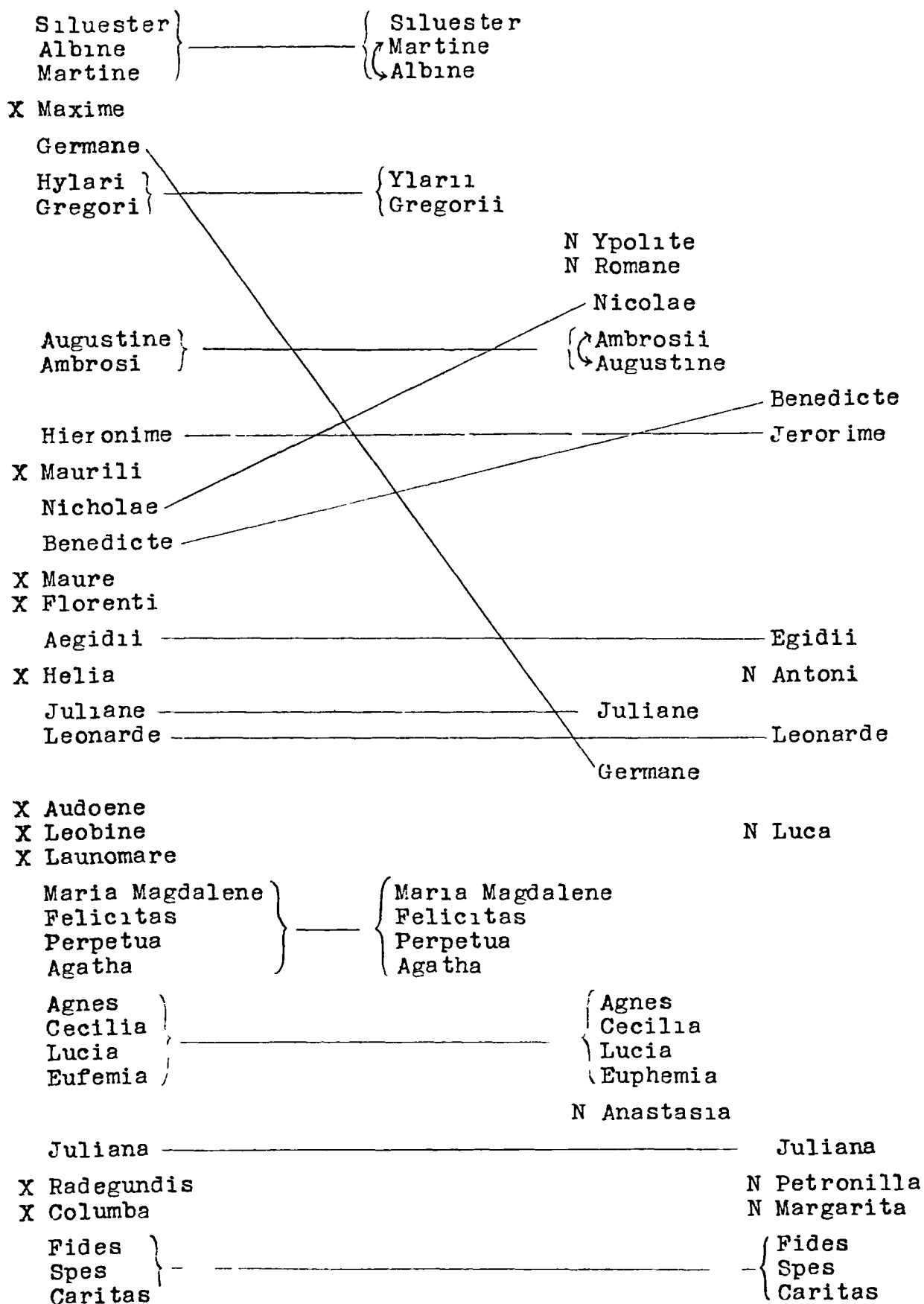


DIAGRAM 3
(continued)



northern centre highlighted here is Paris, with Denis' two companions named in full. However, the litany is so 'empty', and therefore probably the result of deliberate pruning of unusual members, that it should not be used as strong evidence of destination or derivation: The litany is tripartite: I give each of the three lists from after the archangels which head each section, omitting invocations where a specific saint is not named:

prima	secunda	tertia
Johannes Baptista	Philippe	Mathia
Petre	Bartholomee	Marce
Paule	Mathee	Luca
Andrea	Symon	Sixte
Jacobe	Iuda	Sebastiane
Johannes	Corneli	Xpofore
Thoma	Cypriane	Germane
Jacobe	Laurenti	Colubane
Stephane	Vincenti	Antoni
Line	Mauricii cum	Fides
Clete	sociis suis	Spes
Clemens	Gregori	Caritas
Dionisi	Ambrosi	
Rustice	Agustine	
Eleutheri	Jeronime	
Silvestre	Eusebi	
Martine	Lucia	
Hylari	Scolastica	
Nicholae	Tecla	
Benedicte	Anastasia	
Maure	Euphemia	
Leo		
Maria Magdalene		
Felicitas		
Perpetua		
Petronilla		
Agatha		
Agnes		
Cecilia		

If we were to ask ourselves if there might be a relationship between this litany and those of the two previous sources, the answer would of course be in the affirmative. It is more likely, perhaps, that Mn V.20-4 is a conflation of the other two than that PLn XIV.F.16 is related to PLsd 8. This is what is suggested when we separate out the saints

which are found in only one or two of the three manuscripts:

PLsd 8 alone: Gervase, Prothase, Simphorian, Timothy, Saturninus, Platus, Sergius, Bacchus, Maximus, Maurilius, Florentius, Elias, Audoenus, Leobinus, Launomarus, Radegund, Columba

Mn V.20-4 alone: Fabian, Hippolytus, Romanus, Margaret

PLn XIV.F.16 alone: (Rusticus, Eleutherius), Leo, Jude, Maurice etc., Eusebius, Scolastica, Thecla, Columbanus

PLsd 8 and Mn V.20-4: Thaddeus, Barnabas, George, Senator, Viator and Cassiodorus, Albinus, Julian, Leonard, Juliana

PLsd 8 and PLn XIV.F.16: Simon, Denis, Christopher, Maurus

Mn V.20-4 and PLn XIV.F.16: Sixtus, Sebastian, Antony, Anastasia, Petronilla

If Mn V.20-4 were really a conflation of the other two lists, then we should expect it to have few unica, which is true; and we should expect PLsd 8 and PLn XIV.F.16 to have fewer common saints than the other two possible pairs of manuscripts, which is also the case. We are once again dealing in hypothesis, but the possibility of a conflation is clearly present.

The last litany to be considered here, that of Mn 52, is different again. I reproduce here the copy given by Pace (1977, p.476), marking N those not so far encountered:

Stephane	N Apollinaris	N Gorgoni
Line	Dionisi cum s.t.	N Grisogone
Clete	Ypolite et s.t.	N Blasi
Clemens	Fabiane	N Johannes
Siste	Sebastiane	N Paule
Corneli	Georgi	N Lamberte
Cypriane	Maurici cum s.t.	N Quintine
Laurenti	N Eustachi cum s.t.	N Valentine
Vincenti	Christofore	Silvester
Gervasi	N Adriane	Leo
Protasi	N Cosma	Gregori
	N Damiane	

N Marciane	Audoene	Petronilla
Juliane	N Remigi	Margarita
Ylari	Egidi	N Praxedis
Martine	Leonarde	N Christina
Ambrosi	Maria Magdalena	N Eulalia
Augustine	Felicitas	Euphemia
Nicholae	Agatha	Juliana
Antoni	Lucia	Scolastica
Benedicte	Agnes	N Maria Egyptiaca
Germane	Cecilia	Fides, etc...
Iheronime	Perpetua	
Maure	Anastasia	

We might once again attempt a reconciliation of this and the previous lists. But it will be clear that Mn 52 stands at some distance from the others, and the process of comparison would be longer and ultimately carry less conviction. I shall content myself with a few simple observations.

Firstly, the North French interests of the compiler of this list are somewhat different from what ^{we} have seen heretofore. Lambert, Quentin and Remi now counterbalance Denis, Julian, Hilary and Audoenus: the geographical centre of this group is now the Seine, perhaps even to the east of it if we recollect that Julian is almost a local Sicilian saint, and Hilary a national figure of importance well beyond the north-west of France.

For Sicily itself, Christine has now appeared, and also Marcian of Syracuse. From Table 6 on p.149 below it will be clear that Marcian's cult was by no means restricted to Syracuse. Senator and his companions are absent, as they were from PLn XIV.F.16.

Of Mn 52 it may therefore be said that although a North French tradition clearly underlies the litany, it is not a specifically Norman one. The Sicilian saints are also of general rather than specific interest to the Sicilian church.

(ii) Kalendars and sanctorales

Although the litanies of medieval sources often contain valuable clues as to the sources' derivation and destination, they are rarely as conclusive as one might wish. The selection of saints was often arbitrary, the lists trimmed to produce symmetrical groupings. One rarely has the impression that comprehensiveness was the aim. The kalendar of a source is usually more satisfactory as a subject for the type of investigation being pursued here. The listing of saints whose feast was to be kept is usually reasonably comprehensive, as far as one can tell. The number of saints for whom formularies are actually provided in the sanctorale of a missal or sacramentary is often smaller than those in the kalendar: for those not provided for in the sanctorale material would be taken from the Common of Saints. Nevertheless, the sanctorale of a source is also usually a valuable guide to derivation and destination.

In this section I consider the following Sicilian and South Italian sources:

PLsd 11 - sanctorale. The manuscript also has a supplementary sacramentary, which will be considered separately. Since PLsd 8 has many lacunae, and since it is otherwise practically identical to PLsd 11 so far as choice of chants and prayers go, I have not included it here.

PLn XIV.F.16 - sanctorale

Mn 52 - sanctorale, kalendar. The two differ somewhat in choice of saints, and are considered separately here.

PLn I.F.9 - kalendar

Messina, printed missal of 1480 - sanctorale,
kalendar

Cosenza, printed missal of 1549 - sanctorale,
kalendar

(Because of the relative paucity of its provision for the sanctorale, I have not included Mn V.20-4 here. The same would be the case with Nn VI.G.11, whose provenance in the Holy Land makes it more appropriately the subject of a different study.)

Complete lists of the saints represented in these sources are given in Part II of the thesis. As with the litanies, I shall leave on one side the many universally venerated saints which they include, apostles and early martyrs, popes, bishops and the like. Tables 5 and 6 list, respectively, the North French and the Sicilian or South Italian saints to be found in the sources. Since PLn I.F.9 and the Messina and Cosenza missals depend, so far as their North French interests go, on earlier Sicilian books, I have omitted them from Table 5. (A glance through the lists in Part II of the thesis will verify this, as well as choice of prayers, alleluias, etc. to be discussed in Chapters 7 and 8.)

Table 5 (overleaf) is followed by an attempted graphic representation of the information contained in the table. Diagram 4 shows the geographical location of the saints noticed by the several sources, and suggests a possible centre of interest for each source. Naturally, this procedure can give only a very rough indication of the derivation of the sources. Taking a sort of geographical centre-point for each group of saints, we may tentatively suggest the following:

TABLE 5
North French saints in the Sicilian sources
List 1

		PLsd 11	PLsd 11 sup.	PLn XIV.F.16	Mn 52 sanc.	Mn 52 kal.
8/1	Lucian, Maxian and Julian of Beauvais		X	X		X
14/1	Hilary of Poitiers	PLsd 8			X	
19/1	Launomarus of Corbion		X	X	X	
27/1	Julian of Le Mans	X		X	X	
6/2	Vedast of Arras, Amand of Flanders		X	X	X	
1/3	Albinus of Angers		X			X
8/6	Medard of Soissons, Gildardus of /Rouen	X		X	X	
21/6	Leutfriid of the Eure		X	X		
18/7	Arnulf of Tours		X	X		X
22/7	Wandrille of Fontenelle			X	X	
28/7	Samson of Dol			X		
31/7	Germanus of Auxerre			X		X
11/8	Taurin of Evreux	X		X		
15/8	Arnulf of Metz			X		X
20/8	Philibert of Jumièges		X			X
24/8	Andoenus of Rouen	X		X	X	
7/9	Evurtius of Orléans		X			X
9/9	Audomarus of Thérouanne				X	
13/9	Maurilius of Angers	X		X	X	
21/9	Laud of Coutances		X		X	
1/10	Remi of Reims, Vedast etc.	X		X	X	
1/10	Platus of Chartres	X		X		
2/10	Leodegar of Artois	X		X	X	
9/10	Denis of Paris	X		X	X	
11/10	Nigasius of Rouen				X	
14/10	Melanus of Rennes	X				
15/10	Wulfrannus of Fontenelle (Rouen, Sens)			X		
31/10	Quentin of Vermandois	X		X	X	
1/11	Benignus of Dijon	X				
9/11	Vitonius of Verdun				X	
13/11	Ericius of Tours	X		X	X	
15/11	Machutus of St.Malo	X				
17/11	Anianus of Orléans	X				X

TABLE 5
(continued)

List 2 - saints peculiar to the supplement of PLsd 11:

- 3/1 Genevieve of Paris
- 17/1 Sulpicius of Bourges
- 31/1 Aldegunda of Hainault
- 24/4 Leobinus of Chartres (? - usually 14/3 and 15/9)
- 4/5 Translation of Audoenus of Rouen
- 26/5 Augustine of Canterbury
- 17/9 Lambert of Maastricht
- 31/12 Columba of Sens

List 3 - saints peculiar to the kalendar of Mn 52

- 28/5 Germanus of Paris
- 29/5 Maximus of Trèves
- 22/6 Alban of Verulam, England
- 31/8 Paulinus of Trèves
- 23/10 Severinus of Cologne
- 1/12 Albinus of Mainz

DIAGRAM 4 - Geographical location of French saints

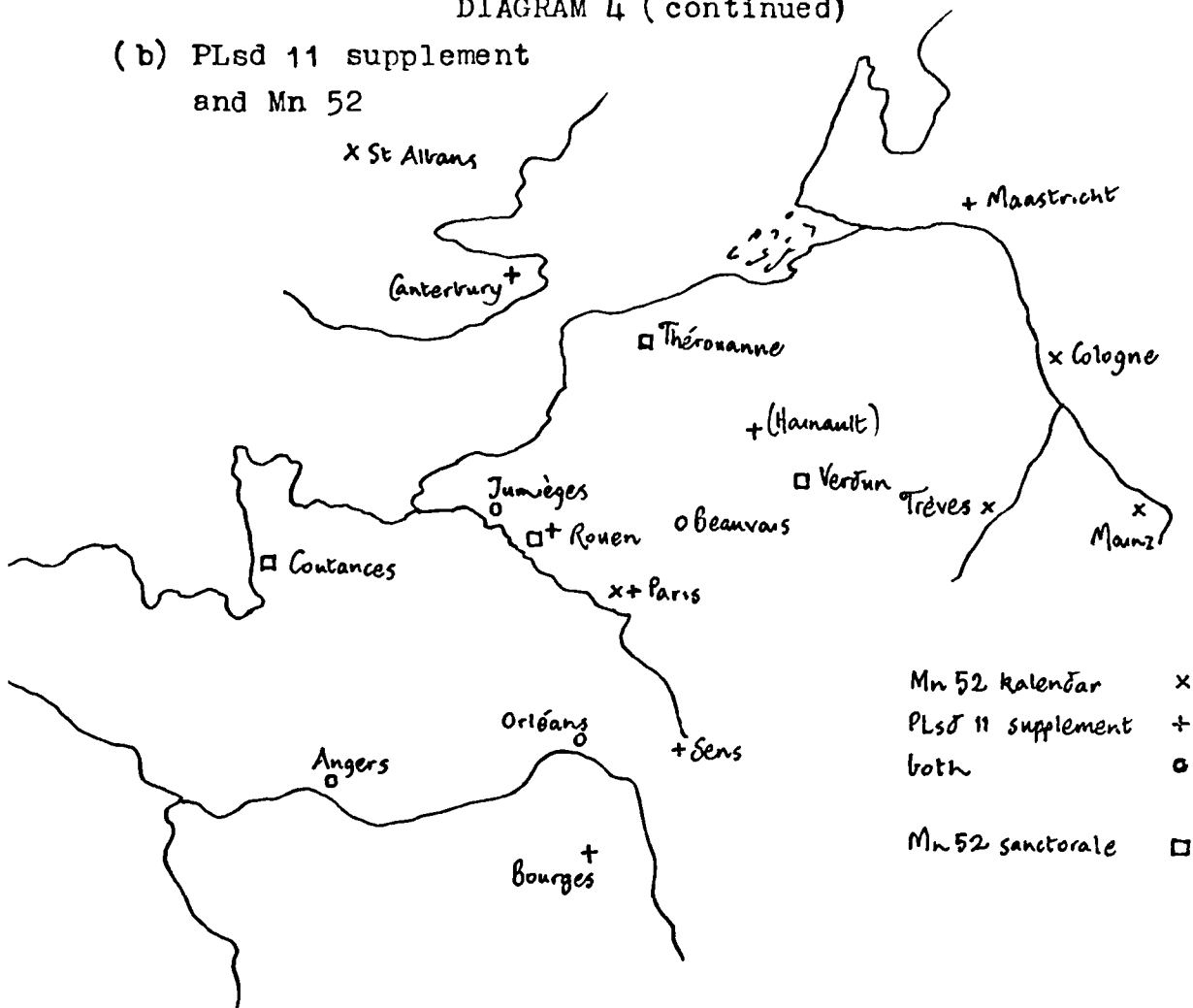
(a) PLsd 11 and PLn XIV.F.16

PLsd 11 x
PLn XIV F 16 +
both o



DIAGRAM 4 (continued)

(b) PLsd 11 supplement
and Mn 52



- (a) the two early books, PLsd 11 and PLn XIV.F.16 share saints centred geographically on the area of Rouen, Evreux or Chartres (see Diagram 4a).
- (b) the saints peculiar to PLsd 11 suggest a more westerly influence (see Diagram 4a). We should perhaps reckon with one of the dioceses of West Normandy, Coutances or Avranches, or a monastery such as St.Evrault or Mont-St.-Michel.
- (c) the saints peculiar to PLn XIV.F.16 suggest a centre more to the north east, perhaps Rouen once again (Diagram 4a).

- (d) the sanctorale of Mn 52 appears to share the interests of PLn XIV.F.16 (Diagram 4b).
- (e) the supplement of PLsd 11 has a further batch of saints centred roughly on Rouen.
- (f) the kalendar of Mn 52 has several German saints. This is perhaps due to the German influence on Roman books from the 11th century onward, Roman use becoming influential in Sicily from the 13th century.

I now turn to the Sicilian and South Italian saints represented in the sources, this time taking in the later books PLn I.F.9 (from San Martino delle Scale, near Palermo) and the missals of Messina and Cosenza. Table 6 lists these.

TABLE 6
Southern saints in the southern sources

		PLsd 11	PLsd 11 suppl.	PLn XIV.F.16	Mn 52 sanc.	Mn 52 kal.	PLn I.F.9 kal.	Messina 1480 sanc.	Messina 1480 kal.	Cosenza 1549 sanc.	Cosenza 1549 kal.
20/2	Leo of Catania						X		X		
2/4	Maria Egyptiaca (relics in Naples, Calabria, etc.)					X	X				
3/4	Pancras of Taormina					X	X		X		
8/5	Apparition of Michael on Monte Gargano	X		X			X	X	X	X	X
10/5	Cataldus of Taranto (venerated in Palermo, Monreale, Cefalù, etc.)			ad.		X	X		X	X	X

TABLE 6 (continued)

		Plsd 11	Plsd 11 suppl.	Mn 52 sanc. Pln XIV.F.16	Mn 52 kal.	Pln I.F.9 kal.	Messina 1480 sanc.	Messina 1480 kal.	Cosenza 1549 sanc.	Cosenza 1549 kal.
11/5	Marcianus of Syracuse		X	X				X	X	X
18/6	Caloger of Sciacca					X			X	X
19/7	Senator, Viator, Cassiodorus of San Marco (relics in Cappella Palatina, Palermo)	l a c u n a		X	X	X	X	X		X
24/7	Christine (relics in Palermo cathedral)			X	X	X	X	X	X	X
7/8	Albert of Trapani								X	X
12/8	Euplus of Catania					X		X		
17/8	Translation of Agatha to Catania					X				
31/8	12 brothers of ?Benevento		X							
11/9	Elias of Reggio		X			X	X	X	X	X
14/9	Translation of Senator etc. to Cappella Palatina, Palermo		X							
19/9	Januarius of Benevento (Naples)		X		X					
5/10	Placidus and companions of Messina					X	X	X	X	X
30/10	Germanus of Capua				X					

We already know the provenance of PLsd 11, from Palermo cathedral: does its supplement tell the same tale as the main part of the manuscript with respect to the saints listed in Table 6? Can we now determine the provenance of PLn XIV.F.16? The other known quantities are the Messina and Cosenza missals.

The main part of PLsd 11 is unfortunately almost entirely devoid of southern saints. It is regrettable that a lacuna may have deprived us of the feasts of Senator and his companions and Christine, in July (there is a similar lacuna in PLsd 8 here). But the presence of the feast of the Translation of Senator etc. in the supplement of PLsd 11 suggests that that part of the manuscript was also designed for Palermo.

If PLsd 11 is all Palermitan, then Marcian cannot be regarded as peculiar to Syracuse, and this argument is strengthened by Marcian's presence in the Messina and Cosenza books. Since Senator and companions (July feast) and Christine likewise appear to be 'pan-Sicilian', we are left without any firm indication of the provenance of Mn 52. It is true that it shows no interest in saints from the east of the island, but that is merely negative evidence and unreliable.

The best way to account for the discrepancy between kalendar and sacramentary in Mn 52 is to suggest that the sacramentary is a sort of standard product of some central scriptorium — most likely Palermitan — and that the kalendar is that of the church where the book was intended to be used. The kalendar is not particularly full — only five entries in Table 6. But it is perhaps significant

that Senator and companions are omitted while the rare Pancras of Taormina is included. At least it may be suggested that neither Palermo, Messina, Catania or Syracuse, the largest and most obvious centres, seem to be indicated.

PLn XIV.F.16 seems likely, on this evidence, to be Palermitan.

The kalendar of PLn I.F.9 appears to have a Catanian element, derived, no doubt, from the parent house: Euplus and the Translation of Agatha are strong indications of this, with Leo in support.

The Cosenza missal makes no provision for saints peculiar to the city itself, and is in general very similar to the Messina book. It may therefore be a product of Messina, hardly adapted at all to cater for more local needs.

Apart from its 'east coast' flavour, the Messina missal too has little that is specific to the city itself. Since the cathedral of Messina was dedicated to the Blessed Virgin, perhaps Leo (Catania), Pancras (Taormina), Euplus (Catania), Elias (Reggio) and Placidus and companions (Messina) are all that could have been expected.

Finally, it may be noted that the earlier 'pan-Sicilian' saints are Palermitan: Senator and companions and Christine. Later they are joined by Cataldus, Marcian, and possibly Elias. Possibly this indicates that initially Palermo use was decisive throughout the island. In fact, we shall find some support for this idea in the results of the study of choice of proper prayers and alleluia series, in Chapters 7 and 8.

(iii) Conclusions

An attempt may now be made to juxtapose and reconcile the evidence of litany, kalendar and sanctorale.

The oldest of the sources, PLsd 8, may be considered as practically identical to PLsd 11, with the reservation that the litany of the latter was not available for study.

The litany of PLsd 8 favours saints from west of the Seine, and the sanctorale of PLsd 11 (and, by implication, PLsd 8) makes this more explicit. We should certainly deduce from this that the tradition behind the books was centred in the area bounded by Chartres, Angers and Rouen. Further than this it be unwise to speculate. Monastic saints are not favoured — perhaps deliberately — but had it been otherwise we might have suggested St.Evrault, a suitable centre geographically, as a likely church from which PLsd 8 and 11 are derived. Southern (i.e. South Italian and S Sicilian) saints are poorly represented in these manuscripts, but Senator and companions and Elias of Reggio are present in the litany. So it is possible that the sanctorale has remained relatively unaffected by local needs, but that the litany takes the first steps in that direction.

The supplement of PLsd 11 adds saints of Rouen and its environs, and confirms the probable Palermitan origin of the source.

PLn XIV.F.16 derives from a somewhat different tradition, based, it would appear, in the Seine valley: perhaps Rouen (sanctorale) or Paris (litany). It, too, incorporates few Sicilian saints, but would seem to be Palermitan. Here it is the sanctorale which has been compiled with local needs in mind; the litany could be purely northern.

The litany of Mn V.20-4 may be a conflation of the traditions represented by PLsd 8 and PLn XIV.F.16. Many of the North French saints of PLsd 8 have, on this hypothesis, disappeared in the process. Senator and companions, retained from PLsd 8, probably indicate Palermitan provenance.

Neither PLsd 8, Mn V.20-4 nor PLn XIV.F.16 notice S.Christine, which probably means they were compiled before the translation of S.Christine's relics to Palermo in 1154-1166.

With Mn 52 other influences are in operation. The North French saints of the litany indicate the Seine valley, or even the area east of it, and the sanctorale confirms this. The kalendar cannot really be reconciled with the sanctorale. It is not simply that it takes the sanctorale as a starting point and adapts it to local needs: if this were the case, there would surely be no need to make provision for so many new foreign saints, particularly German ones. As we shall see in the next chapter, the choice of proper prayers allies Mn 52 squarely with other Sicilian sources, and there is little reason to doubt that the main part of the manuscript is in some sense a standard Sicilian product, probably from Palermo. The kalendar would then be that of the church where the manuscript was eventually used. The kalendar probably reflects a 'Romanizing' tendency, but it remains difficult to place locally. Taormina is at least a possibility.

The Messina missal appears to be based ultimately upon a prior Palermitan tradition, the Cosenza missal deriving in turn from Messina.

I have tentatively suggested that a Palermo use might have been decisive for the island in the Norman period. Thus the more anonymous books, PLn XIV.F.16 and Mn 52, look Palermitan more than anything else, without bearing strong distinguishing characteristics. It should be borne in mind that if a Palermo use were standard, it must have been that associated with the chapel of the Norman counts and kings (on the evidence of the alleluia series in Mn 288, discussed above p.43 and in Chapter 8 below) and not that of the cathedral (PLsd 8 and 11 and Mn V.20-4). And this use is likely to have evolved during the period (up to c.1130) before the chapel was invariably resident in Palermo. Although it makes little difference, ultimately, Senator and companions might have been honoured as Calabrian saints (of San Marco Argentano) local to, say, the capital of Roger 'the Great Count' at Mileto, before their translation to Palermo (at an unknown date). And Elias of Reggio, found in the litany of PLsd 8 and the sequentiary of Mn 19421, is another Calabrian saint. However, I shall regard this use as a Palermitan one, recognized as such in the rest of the island from the middle of the 12th century, if not earlier.

CHAPTER 7. THE PROPER PRAYERS OF MASS

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(i) Introduction

Since two of the Sicilian manuscripts containing music are noted missals, some consideration of the non-musical material they contain is clearly necessary. The procedure I have chosen to adopt is straightforward, and involves nothing more than a comparison of the available sources as to their choice of proper prayers: the Collect which follows the introit, the Secret which follows the offertory and the Postcommunion which follows the communion (occasionally more than one collect is used; on certain days the postcommunion is succeeded by a further prayer 'Super populum').

Sources differ one from another in choice of prayers for a variety of reasons. Stated in simple terms, the three most important reasons are probably: (i) although the 'Hadrian' sacramentary propagated under Charlemagne, with the supplement of Benedict of Aniane, achieved almost universal currency, prayers from older types of sacramentary, notably Gelasian formularies, were occasionally retained or substituted; (ii) for feasts of the sanctorale, the editor of a source might have to select prayers from the common of saints, and different editors might make different choices; (iii) new prayers might be composed at any time, although respect for traditional formularies usually militated against such activity.

Previous research into types of sacramentary has proceeded in two ways. On the one hand there have been magisterial studies and editions of the oldest and most important seminal types (of which Deshusses, 1971-9, is the latest example). On the other hand there have been

many studies of individual later sacramentaries, sometimes endeavouring to relate the later books to the older types, sometimes simply relating them to their contemporaries (as for example Legg, 1891-7, Turner, 1962, and Hughes, 1963). An example of a study which seeks to relate a late book to older types is Terrizzi's study and edition of PLsd 8 (1970). The attempt is not, in my view, entirely successful. There can be no doubt that PLsd 8 does not derive directly from any of the old sacramentary types, and the first step in its investigation should surely be to discover its more immediate predecessors. These would be North French. Once they had been identified, it would be appropriate to probe one stage further back, and so on until an 8th-century archetype of some sort might be found. That Terrizzi's method is unsatisfactory is readily apparent to the musicologist when he presents synoptic tables (pp.265-317) comparing the chants in PLsd 8 with those contained in Hesbert's six early graduals (Hesbert, 1935). Interesting though the comparison may be, these graduals are only remotely related to PLsd 8, and far more relevant sources for comparison may be found. Thus it is with the sacramentaries considered by Terrizzi (pp.319-391). I shall ignore these and concentrate solely on a group of North French books which for geographical and historical reasons we might expect to contain significant correspondances with PLsd 8.

The results of my comparison are presented as usual in percentage figures which express the degree of similarity between sources. It is another of the difficulties of using Terrizzi's study that his statistics for

concordances between sources are not translated into percentages (pp.318, 392).

My study resembles that of Wickham Legg on the derivation of the Westminster missal (Legg, 1891-7). But Legg was content simply to state his results in the form of two simple lists of related sources, a 'Sarum' group and a 'Gregorian' group. This rather cautious approach to the business of identifying interrelationships was perhaps somewhat anticlimactic, given the mass of material Legg had presented in his commentary. The use of a computer makes calculation of exact degrees of similarity a relatively easy matter — we shall be able to decide what importance to attach to the figures in due course.

(ii) Sources

PLsd 8, already mentioned, has large lacunae. PLsd 11 helps fill many of these, since the two books always agree when both are complete, and must therefore be more or less directly related to each other. Unfortunately I have not been able to compare the temporale section of PLsd 11, nor the supplement which the manuscript contains and which (from the brief inspection which was all I had time for in Palermo in 1977) appears to differ significantly from other Sicilian sources.

The other Sicilian and South Italian sources I have compared are PLn XIV.F.16, Mn 52, and the printed missals of Messina (1480) and Cosenza (1549).

I have compared Nn VI.G.11, but not other books from

the Holy Land. (I hope to be able to report on these in the near future.)

These were compared with five North French sources from outside Normandy, and ten Norman books. From outside Normandy were the printed missal of Angers (1489); the noted missal LM 437 and the missal LM 353 (both from Le Mans); the Chartres missal Ob Can.11t.344; and the printed missal of Paris (1543). Norman secular uses were represented by the printed missal of Coutances (1557); the Evreux noted missal Lbl Add.26655; the Rouen cathedral noted missal Pn lat.904; the printed missal of Rouen (1497); and a sacramentary usually thought to come from Rouen (see, for instance, Bishop, 1918, ch.12), Lbl Add.10048. Norman monastic books are R 276, from St.Ouen; Pn lat.1105, from Bec; Pn lat.14446, possibly from Troarn; R 273, from St. Evroult; and AVR 42, from Mont-St.-Michel.

To my knowledge, no previous comparison of this type has been attempted, and I freely admit that my coverage of the northern sources should on some future occasion be extended. Only a limited number of books were available to me. Some (for instance the Chartres and Paris sources) are late in date, and it would be desirable to collate earlier books (we shall be able to assess from the comparison of the Rouen sources what effect the date of a source is likely to have had on our results). It would also be desirable to include the following: R 290, from Fécamp; R 296, 297, 298, 299, all from Jumièges; CN 705, from Sééz; R 272, from St.Wandrille; BAY 121, from Bayeux; and printed missals such as those of Avranches (1505) and Lisieux (1504).

(iii) The prayers included in the statistical assessment

I restricted my survey to the three (or four, and occasionally five where an extra collect is provided) proper prayers at mass. I omitted special formularies such as those for Thursday and Friday of Holy Week. I also omitted feasts for saints who were canonized at a relatively late date, later than some of the earliest sources in the survey (e.g., Francis, Elizabeth, Louis of France).

In computing cases of agreement I omitted cases where all sources agreed. I omitted masses (usually for saints) where less than 12 of the 22 sources had a mass. All unica were registered in the same way as a lacuna (in Part II, Section 2, by a diagonal stroke /).

The prayers thus considered are all listed, and their distribution among the sources is tabulated, in Part II of the thesis, Section 2.

Nos. 1-106 and 131-156 are from the temporale, nos. 501-860 from the sanctorale.

Nos. 107-130, for the Saturday before Whitsunday, where six collects are usually required, need slightly different treatment. I therefore give here the closest neighbour of each source, calculated according to the number of concordances it has with other books. I have omitted these 24 prayers from the main statistical survey below.

(iv) Prayers for the Eve of Whitsunday

TABLE 7

Concordances - prayers for the Eve of Whitsunday

PLsd 8	- identical: LM 353, Ob Can.lit.344, Rouen 1497
	- 7/8: Cosenza 1549, Nn VI.G.11, LM 437, Coutances 1557
PLn XIV.F.16	- identical: Mn 52, Cosenza 1549 (3/8), R 273
Mn 52	- (as PLn XIV.F.16)
Messina 1480	- 7/8: R 276
	- 6/8: Angers 1489
	- 5/8: Paris 1543
Cosenza 1549	- 7/8: PLsd 8, Nn VI.G.11, LM 437, LM 353, Ob Can.lit.344, Rouen 1497
Nn VI.G.11	- 7/8: PLsd 8, Cosenza 1549, LM 437, LM 353, — Ob can.lit.344, Rouen 1497
Angers 1489	- 6/8: Messina 1480
	- 5/8: R 276
LM 437	- identical (all 7/8): PLsd 8, Cosenza 1549, Nn VI.G.11, LM 353, Ob Can.lit.344, . Rouen 1497
LM 353	- (as PLsd 8)
Ob Can.lit.344	- (as PLsd 8)
Paris 1543	- 6/7: R 276
	- 5/7: Messina 1480
Coutances 1557	- 7/8: PLsd 8, LM 353, Ob Can.lit.344, Rouen 1497
	- 6/8: Lbl Add.26655
Lbl Add.26655	- 6/7: PLsd 8, LM 353, Ob Can.lit.344, Coutances 1557, Rouen 1497
Pn lat.904	- identical: Pn lat.1105 (6/8)
	- 5/6: Lbl Add.10048
Rouen 1497	- (as LM 353)
Lbl Add.10048	- 5/8: Pn lat.904, Pn lat.1105

TABLE 7 (continued)

R 276	- 7/8: Messina 1480
	- 6/8: Paris 1543
Pn lat.1105	- 6/8: Pn lat.904
	- 5/8: Lbl Add.10048
Pn lat.14446	- identical (all 3/8): PLsd 8, Angers 1489, LM 353, Ob Can.lit.344, Coutances 1557, Rouen 1497, Lbl Add.10048
R 273	- (as PLn XIV.F.16)
AVR 42	- 5/10: Pn lat.1105

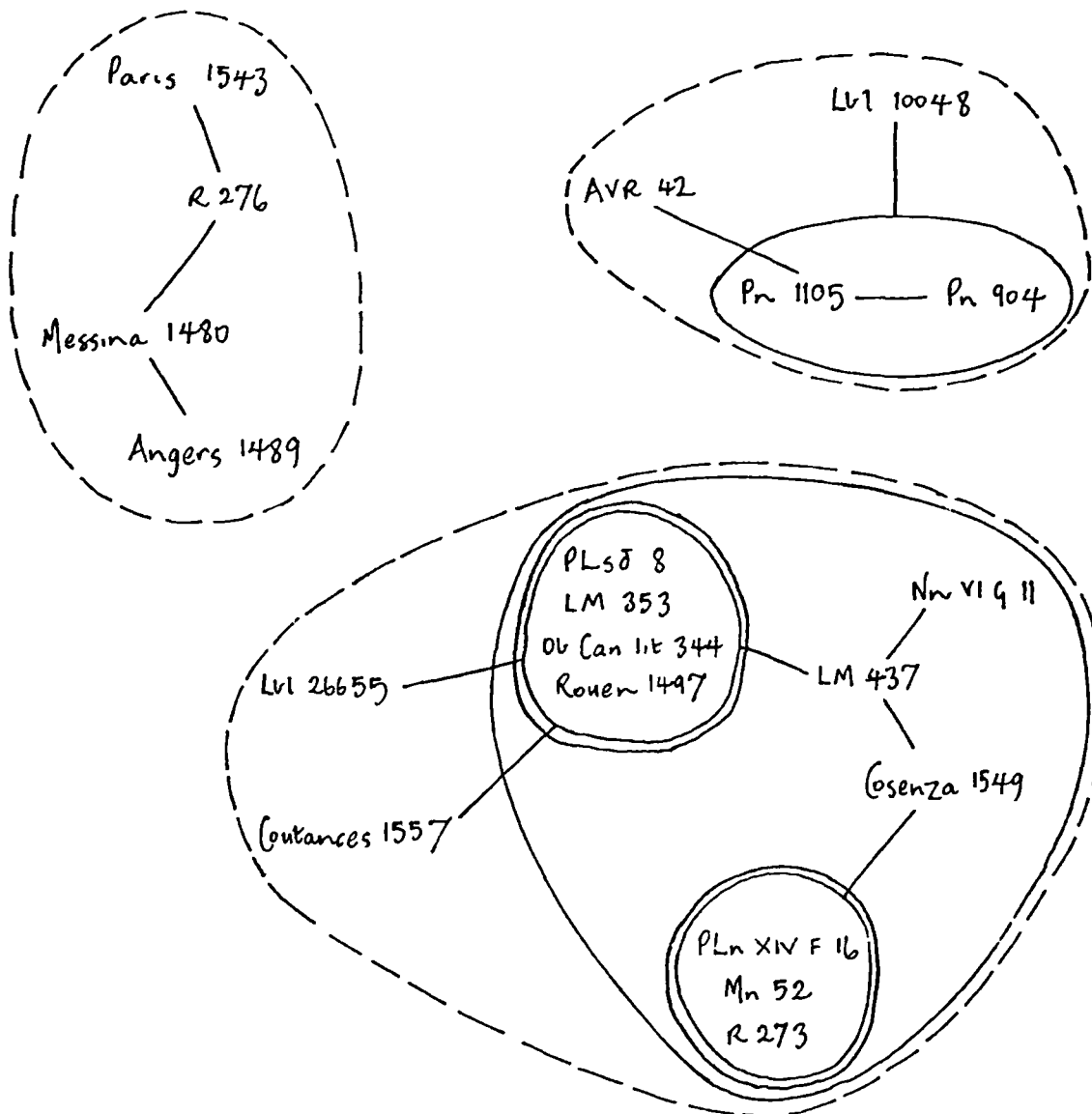
These figures may be represented diagrammatically, as in Diagram 5 below, which is constructed as follows:

- (a) sources which have identical series containing the same number of items are enclosed within a double line.
- (b) sources which have series whose items are all contained within a larger series are joined to the source (or group of sources) by a line. The resultant larger group is enclosed within a single line. Thus LM 437 has a series with 7 items, all 7 of which are to be found in the larger series of PLsd 8 on the one hand and of Cosenza 1549 on the other; although PLsd 8 and Cosenza 1549 thus appear within the same group enclosed by a single line, they are linked only by virtue of their common affinity with LM 437: they have one difference from each other.
- (c) sources whose series have one difference from each other are joined by a line, and grouped within a broken line.

Diagram 5 may be compared with Diagrams 6, 7 and 8 later in this chapter, which display groupings of sources according to the results of the main statistical survey.

DIAGRAM 5

Source groups - prayers for the Eve of Whitsunday



- == identical, complete series
 — identical, smaller series
 --- one difference

Viewed dispassionately, Table 7 and Diagram 5 do not inspire confidence that the relationships between sources which they display are of great significance. It seems improbable that a real relationship exists between sources from Palermo, Chartres, Le Mans and Rouen when other Rouen sources are so different. No doubt there are reasons why the groups in Diagram 5 should have emerged thus. But we shall inquire into them no further, and leave this particular set of prayers on one side.

(v) The prayers of the temporale

For reasons similar to those which cause prayers 107-130 to be treated separately, I have also omitted prayers 81-90 from the next part of the survey. This leaves 1-80, 91-106 and 131-156 as the 122 prayers on which the calculation of concordances between the sources is based. These prayers are for 56 different places in 38 different masses. Thus the sources may agree in choice of prayer a maximum of 56 times. I have converted the number of concordances to a percentage of 56, which, although it appears to inflate the actual number of concordances numerically, makes comparison with the results of the survey of the sanctorale easier.

I have set Pn lat.904 on one side, because of its many lacunae. The results for the source are unreliable, actually indicating a generally unrealistically close degree of similarity with nearly all sources. (The manuscript is not actually defective at the places in question: it is simply that the proper prayer incipits are not always given.)

Complete figures for concordances between all the sources will be found in Part II of the thesis, Section 2. The highest degrees of similarity between the sources are extracted from this and given in Table 8.

TABLE 8

Percentage similarities - prayers of the temporale

PLsd 8	:	83 - PLn XIV.F.16 81 - Messina 1480 79 - Pn lat.14446 78 - Mn 52, Cosenza 1549, Coutances 1557, Rouen 1497, AVR 42 76 - R 273 75 - Nn VI.G.11
PLn XIV.F.16	:	98 - Mn 52, Messina 1480 90 - R 273 88 - Coutances 1557, Rouen 1497 86 - Cosenza 1549, Nn VI.G.11
Mn 52	:	98 - PLn XIV.F.16 96 - Messina 1480 87 - R 273
Messina 1480	:	98 - PLn XIV.F.16 96 - Mn 52 87 - Cosenza 1549, Coutances 1557, Rouen 1497, R 273 86 - Nn VI.G.11
Cosenza 1549	:	89 - Rouen 1497 87 - Messina 1480, Coutances 1557 86 - PLn XIV.F.16, Lbl Add.10048 85 - Lbl Add.26655, R 273
Nn VI.G.11	:	92 - Coutances 1557 89 - Lbl Add.10048 88 - Rouen 1497, R 273 86 - PLn XIV.F.16, Messina 1480 85 - Lbl Add.26655
Angers 1489	:	90 - Lbl Add.26655 85 - Coutances 1557, R 273
LM 437	:	75 - LM 353 56 - Pn lat.1105 55 - R 276
LM 353	:	75 - LM 437 60 - Ob Can.11t.344 55 - R 273

TABLE 8 (continued)

Ob Can.lit.344	:	60 - LM 353 52 - R 276 51 - LM 437
Paris 1543	:	79 - R 276, Pn lat.1105 73 - Cosenza 1549 72 - Lbl Add.26655, Lbl Add.10048 71 - R 273 70 - Nn VI.G.11
Coutances 1557	:	93 - Rouen 1497 92 - Nn VI.G.11 90 - Lbl Add.26655
Lbl Add.26655	:	90 - Angers 1489, Coutances 1557 85 - Cosenza 1549, Nn VI.G.11, Rouen 1497, Lbl Add.10048
Pn lat.904	:	100 - Cosenza 1549, Rouen 1497, Lbl Add.10048
Rouen 1497	:	93 - Coutances 1557 90 - Lbl Add.10048 89 - Cosenza 1549, R 273 88 - PLn XIV.F.16, Nn VI.G.11 87 - Messina 1480 85 - Lbl Add.26655
Lbl Add.10048	:	92 - R 273 90 - Rouen 1497 89 - Nn VI.G.11 88 - Coutances 1557 86 - Cosenza 1549 85 - Lbl Add.26655
R 276	:	79 - Paris 1543 78 - Pn lat.1105
Pn lat.1105	:	79 - Paris 1543 78 - R 276 70 - Rouen 1497
Pn lat.14446	:	82 - R 273 80 - Cosenza 1549, Rouen 1497
R 273	:	92 - Lbl Add.10048 90 - PLn XIV.F.16 89 - Rouen 1497 88 - Nn VI.G.11 87 - Mn 52, Messina 1480 85 - Cosenza 1549, Angers 1489, Coutances 1557
AVR 42	:	78 - PLsd 8, Coutances 1557 76 - Messina 1480, Lbl Add.10048 75 - Cosenza 1549, Lbl Add.26655

Diagram 6 overleaf is a graphic representation of these figures. It is constructed in a way similar to Diagram 5 (see above, pp.162-3). Since many of the diagrams later in the thesis are constructed in this way, I shall discuss the method of construction briefly here, and refer back to this page on future occasions.

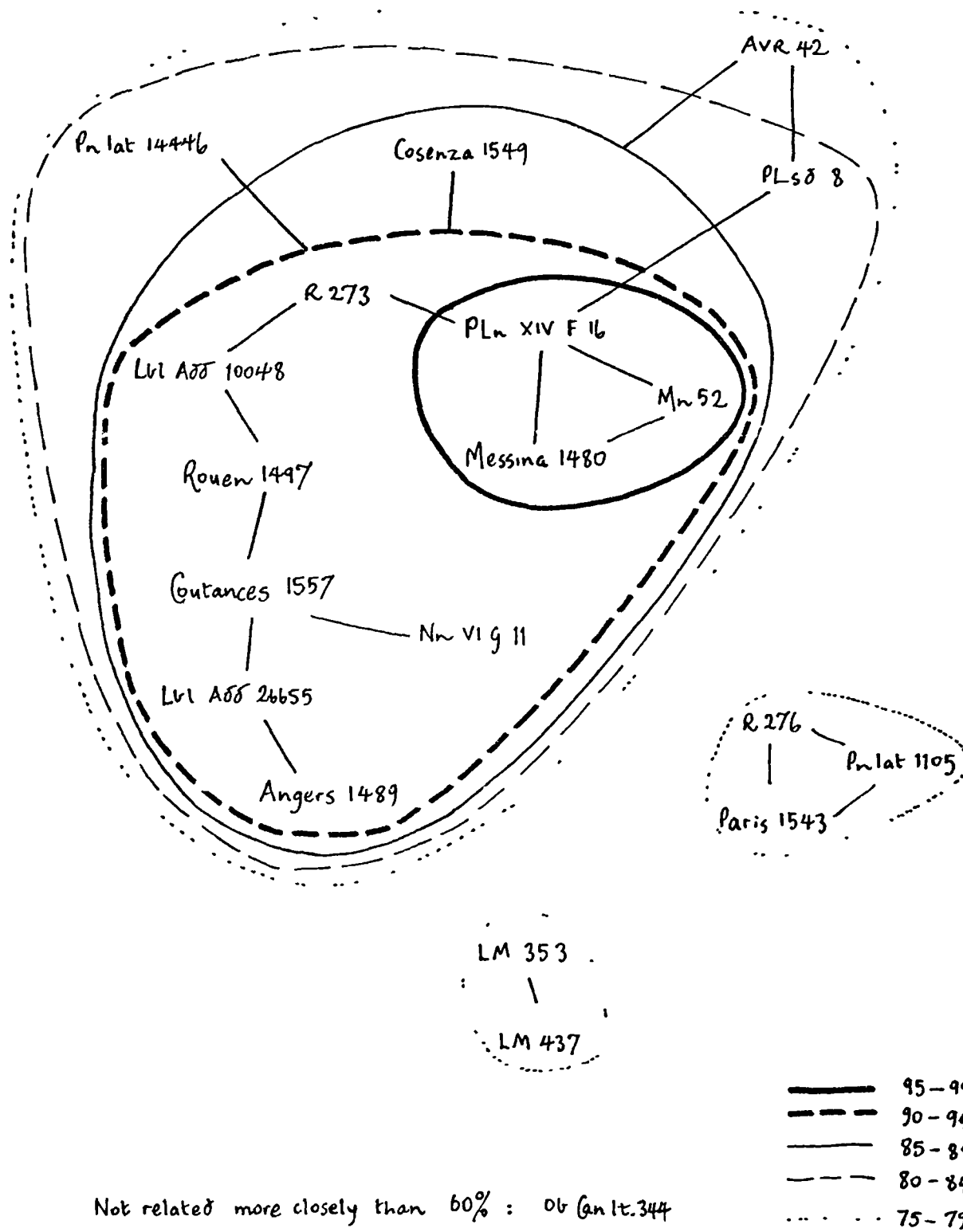
First, the figures giving percentage similarity are divided into bands, in Diagram 6 bands of five percentage points. The number of points to be included within a band is decided empirically, and it is necessary to experiment a little in order to discover which choice of bands results in a diagram which does not show an indigestible concentration of sources and also does not separate the sources too widely.

The sources related most closely, within the highest band of percentage points, are joined by a line, and a circle is drawn around them. The process is repeated for each lower band of percentage points in turn.

In the diagram which results, it is the lines that show which sources are related within the various ranges of similarity. Not all sources within a particular circle will be equally closely related. For instance, in Diagram 6 both Angers 1489 and Coutances 1557 are related to Lbl Add.26655 by 90% similarity. But the similarity between Angers 1489 and Coutances 1557 is only 85%. Without Lbl Add.26655, the Angers source would have to be placed beyond the 90% boundary line.

If a source is relatedly more or less equally closely to a whole group of sources, the connecting line stops at the boundary line enclosing the group. If the source is

DIAGRAM 6
Source groups - prayers of the temporale



related more closely to one particular source in the group, the connecting line crosses the boundary to indicate the particular source in question.

The type of diagram thus constructed is inspired by the diagrams in Le Graduel Romain, IV/i: Le Groupement des manuscrits (Solesmes, 1960). It differs from the Solesmes type only in that it represents positive percentage similarities, rather than Solesmes' preferred negative percentage differences. Thus while in the Solesmes publication sources are 'separated' by a 'distance of n differences', I have found it more convenient to refer to percentage similarities which 'relate' rather than 'separate' sources. It is of course an easy matter to convert one set of figures to conform to the opposite type of presentation.

Returning to Diagram 6 and to our particular sources, it will suffice at this stage simply to note that the majority of the sources are fairly closely related in one large group. PLn XIV.F.16, Mn 52 and Messina 1480 appear to be basically identical. While PLsd 8 is perhaps the result of some sort of conflation of this Sicilian type and the more individual Mont-St.-Michel type represented by AVR 42. Or, conversely, PLsd 8 may represent the earlier Sicilian use, and PLn XIV.F.16 the conflation with another type, such as Rouen. The sources from Paris, St.Ouen (R 276), Bec (Pn lat.1105), Le Mans and Chartres (Ob Can.11t.344) are clearly not related to the Sicilian books in any significant way.

(vi) The prayers of the sanctorale

For the next part of the survey, 140 places where sources differed, from 75 different masses, were isolated. 360 prayers in all (nos. 501-860 in Part II, Section 2) were involved.

Pn lat. 904 could be confidently included in the statistical comparison. But PLsd 8 had an undesirably large proportion of lacunae. Happily, PLsd 11, which is identical in choice of prayers, had been covered for this survey. I therefore give figures for PLsd 8, but I do not include it in Diagram 7 below.

TABLE 9

Percentage similarities - prayers of the sanctorale

PLsd 8	:	100 - PLsd 11 90 - AVR 42 71 - Ob Can. lit. 344
PLsd 11	:	87 - AVR 42
PLn XIV.F.16	:	81 - Mn 52, R 273 80 - Messina 1480 75 - LM 437
Mn 52	:	86 - Messina 1480 81 - PLn XIV.F.16 75 - Cosenza 1549
Messina 1480	:	86 - Mn 52 82 - Cosenza 1549 80 - PLn XIV.F.16 79 - R 273
Cosenza 1549	:	82 - Messina 1480 75 - Mn 52 73 - LM 437 71 - PLn XIV.F.16
Nn VI.G.11	:	78 - LM 437 72 - Angers 1489 70 - LM 353, Lbl Add. 26655

TABLE 9 (continued)

Angers 1489	:	83 - LM 437 72 - Nn VI.G.11
LM 437	:	83 - Angers 1489 78 - Nn VI.G.11 76 - LM 353, Rouen 1497 75 - PLn XIV.F.16
LM 353	:	76 - LM 437 70 - Nn VI.G.11 67 - Paris 1543, Lbl Add.10048
Ob Can.lit.344	:	59 - Coutances 1557 57 - AVR 42
Paris 1543	:	73 - LM 437 69 - Nn VI.G.11 68 - Angers 1489 67 - LM 353, Lbl Add.10048
Coutances 1557	:	71 - Pn lat.1105 66 - Angers 1489 65 - Nn VI.G.11, Lbl Add.26655
Lbl Add.26655	:	77 - R 276 70 - Nn VI.G.11 67 - LM 437 65 - Coutances 1557
Pn lat.904	:	91 - Rouen 1497 78 - R 273 74 - PLn XIV.F.16 72 - Lbl Add.10048 71 - LM 437
Rouen 1497	:	91 - Pn lat.904 78 - R 273 76 - LM 437 75 - Lbl Add.10048
Lbl Add.10048	:	78 - R 273 75 - Rouen 1497 72 - Pn lat.904
R 276	:	77 - Lbl Add.26655 66 - Lbl Add.10048
Pn lat.1105	:	71 - Coutances 1557 64 - LM 437 62 - Angers 1489 60 - Lbl Add.10048
Pn lat.14446	:	64 - Nn VI.G.11 61 - AVR 42

TABLE 9 (continued)

R 273	:	81 - PLn XIV.F.16
		79 - Messina 1480
		78 - Pn lat.904, Rouen 1497, Lbl Add.10048
AVR 42	:	87 - PLsd 11
		63 - Coutances 1557
		61 - Pn lat.14446

Diagram 7 overleaf gives a graphic representation of these figures.

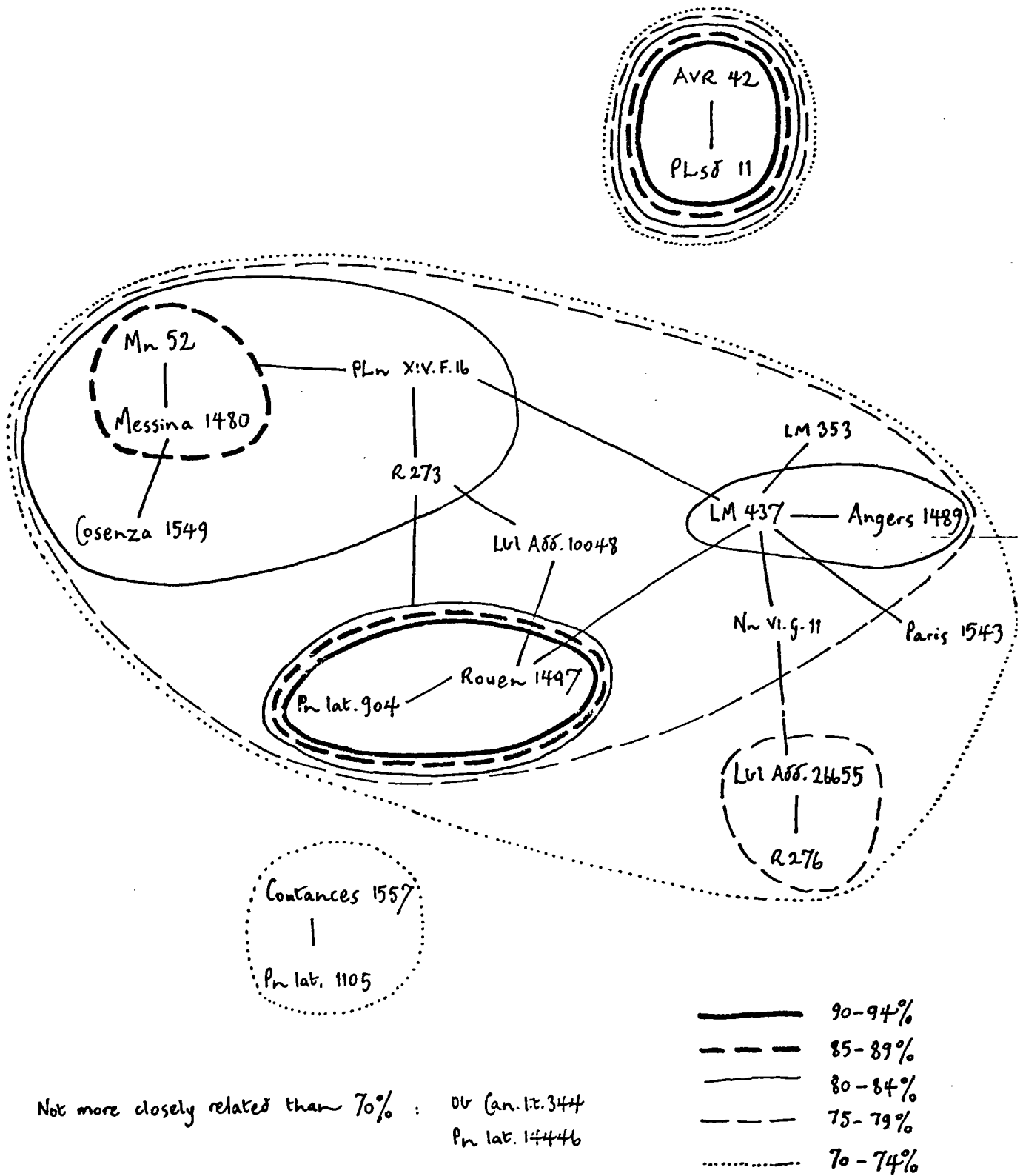
The results confirm some aspects of the survey of the prayers of the temporale, but differ from it quite markedly in other ways. The basic dissimilarity between PLsd 8 and 11 and the other Sicilian books, and also the close relationship between PLsd 8 and 11 and the Mont-St.-Michel book, is confirmed. And R 273, from St.Evroult, again emerges as the Norman French source closest to the main group of Sicilian books, that is, PLn XIV.F.16, Mn 52 and Messina 1480.

A somewhat puzzling role appears to be played by LM 437, which now emerges as the closest relative of Nn VI.G.11 and serves to link the Sicilian group, Rouen and Angers, albeit at a rather low level of agreement. The most likely explanation of this is that LM 437, a 14th-century source, has been contaminated by another tradition, just possibly by a Rouen source of some sort.

Another contrast between this set of results and the previous is that two other Norman sources, Coutances 1557 and Lbl Add.26655, have moved well away from both Sicily and Rouen. Pn lat.14446 is again well removed from the 'centre'.

DIAGRAM 7

Source groups - prayers of the sanctorale



(vii) Combination of the two results

I have neither the expertise nor the time to investigate the reasons for the differences between the results of the two surveys, of the prayers of the temporale and the sanctorale. Obviously there was a greater freedom of choice for the sanctorale, where a lower proportion of masses had achieved the fixity which was usually entailed in respect for old exemplars such as the Hadrian Sacramentary. Since this is a study primarily of musical manuscripts, I beg leave to refer the problem to those better qualified to deal with it. I shall simply end this chapter by amalgamating the results discussed so far. Each source is now, therefore, represented a maximum of 196 times in places where it may differ from the other sources. (The result for PLsd 11, not represented in the survey of the temporale, will of course be exactly the same as for section vi above.) I give figures for PLsd 8 and Pn lat.904 but I omit them from Diagram 8 because of the unreliability of the results, due to their large lacunae.

TABLE 10
Percentage similarities - all prayers

PLsd 8	:	100 - PLsd 11 90 - AVR 42 71 - Ob Can.1it.344
PLsd 11	:	87 - AVR 42 60 - Coutances 1557
PLn XIV.F.16	:	86 - Mn 52 85 - Messina 1480 84 - R 273 76 - Cosenza 1549 75 - Rouen 1497

TABLE 10 (continued)

Mn 52	:	89 - Messina 1480 86 - PLn XIV.F.16 78 - Cosenza 1549 76 - R 273
Messina 1480	:	89 - Mn 52 85 - PLn XIV.F.16 84 - Cosenza 1549 81 - R 273
Cosenza 1549	:	84 - Messina 1480 78 - Mn 52 76 - PLn XIV.F.16
Nn VI.G.11	:	77 - Angers 1489 76 - Coutances 1557 75 - Lbl Add.26655, Rouen 1497
Angers 1489	:	77 - Nn VI.G.11 75 - Lbl Add.26655
LM 437	:	76 - LM 353 70 - Angers 1489
LM 353	:	76 - LM 437 63 - Nn VI.G.11 62 - Lbl Add.10048 60 - Paris 1543
Ob Can.lit.344	:	53 - PLsd 11, LM 353 51 - Coutances 1557
Paris 1543	:	70 - Nn VI.G.11 69 - Lbl Add.10048 68 - Angers 1489 66 - Cosenza 1549, Rouen 1497
Coutances 1557	:	76 - Nn VI.G.11, Lbl Add.26655 74 - Angers 1489, Rouen 1497 71 - Messina 1480
Lbl Add.26655	:	76 - Coutances 1557 75 - Nn VI.G.11, Angers 1489 71 - R 276
Pn lat.904	:	92 - Rouen 1497 79 - R 273
Rouen 1497	:	82 - R 273 80 - Lbl Add.10048 75 - PLn XIV.F.16, Nn VI.G.11
Lbl Add.10048	:	82 - R 273 80 - Rouen 1497 70 - Nn VI.G.11

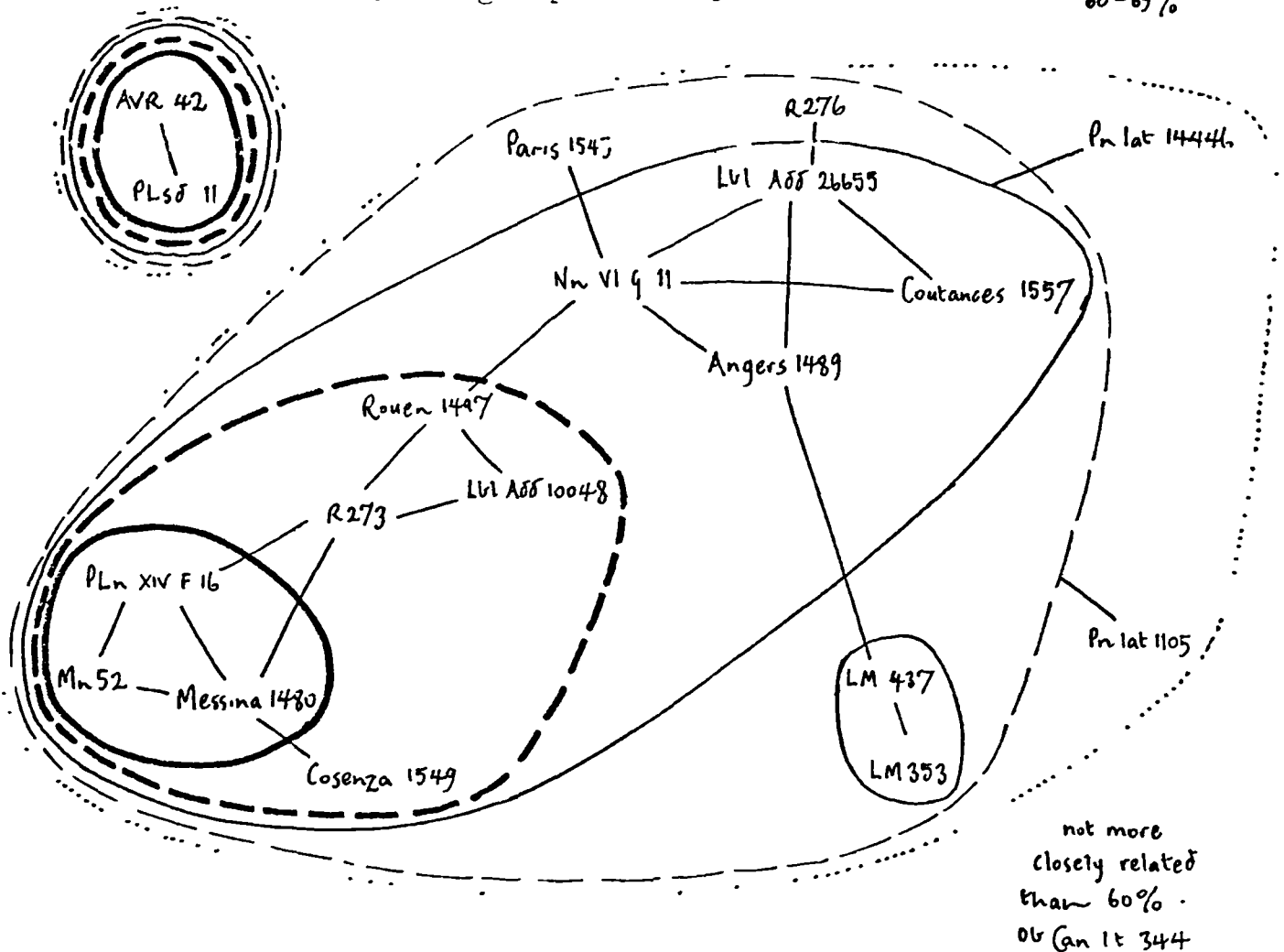
TABLE 10 (continued)

R 276	:	71 - Lbl Add.26655 64 - Paris 1543, Rouen 1497, Lbl Add.10048
Pn lat.1105	:	68 - Coutances 1557 63 - Angers 1489 62 - Lbl Add.10048, R 276 61 - LM 437, Rouen 1497, R 273
Pn lat.14446	:	68 - Nn VI.G.11 65 - Angers 1489, Coutances 1557
R 273	:	84 - PLn XIV.F.16 82 - Rouen 1497, Lbl Add.10048 81 - Messina 1480 76 - Mn 52
AVR 42	:	87 - PLsd 11 69 - Coutances 1557 61 - Pn lat.14446 60 - Angers 1489

DIAGRAM 8

Source groups - all prayers

===== 85-89%
 ===== 80-84%
 ===== 75-79%
 ----- 70-74%
 60-69%



(viii) Conclusions

The implications of the above results for the Sicilian sources are on the whole fairly clear. PLsd 8 and 11 are quite distinct from PLn XIV.F.16, Mn 52 and the printed missal of Messina of 1480. The former are related to AVR 42 — more closely, in fact, than are any other sources. The latter group are related to R 273 and Rouen cathedral use (Pn lat.904 and the printed missal of 1497).

If the St.Evrault book, R 273, and Rouen cathedral use are as closely related as this, then it looks as if at some time early in the Middle Ages the monastic use borrowed from the cathedral, the seat of the archbishopric, or vice versa. Further work on Norman monastic books is clearly needed, since Fécamp and Jumièges, not to mention other important monasteries, were not represented in the above survey. But, because of the circumstances of their foundation (as outlined above, pp.108-9), we should have expected St.Evrault, Mont-St.-Michel, Fécamp and Jumièges to have the same choice of proper prayers. That St.Evrault and Mont-St.-Michel differ so radically is a warning against the assumption that Fécamp and Jumièges will ally themselves with one of the groups identified above.

The provenance of Lbl Add.10048 must remain in doubt for the time being. On the above evidence it might be monastic or secular.

This leaves us with the problem of whether PLn XIV.F.16 and the tradition it represents are derived from Rouen cathedral use or from a monastic use such as that of R 273.

Could the St.Evrault-S.Euphemia-Sicily axis be operative here (see above, pp.115-122)? It seems possible, if not proven conclusively.

The Cosenza missal would appear to stand in line with the Messina missal, rather than with the two earlier manuscript sources, which is what one would expect.

Nn VI.G.11 is clearly not a Rouen book on this evidence, but the tradition from which it is derived is not revealed clearly in the above survey. Again, further work is needed to clarify the derivation of both this book and other surviving sources from the Holy Land.

CHAPTER 8. ALLELUIA SERIES

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(i) General. The post-Pentecost series

While the alleluias used on the most important feasts of the year, such as Christmas Day, S. Stephen's Day, S. John the Evangelist's Day, Easter Day, are more or less constant through all sources from the late 8th century onward (see the sources edited by Hesbert, 1935; also the list in Apel, 1958, p.379), choice of alleluias for the majority of feasts tends to vary from one source to another. In the next chapter I shall survey alleluias and their melodies found in North French, English and Sicilian sources for the whole of the church year. In the present chapter I shall concentrate on two groups of alleluias, those for the ferias of Easter Week, and those for the Sundays after Pentecost. To commence with the smaller selection is not as paradoxical as it may seem: these groups of alleluias do lead to particularly interesting conclusions about the interrelationships between sources; and the survey will not be restricted to notated sources but will include any source with verse incipit.

Since, of the two groups, the Easter Week alleluias are the less revealing, I shall leave them to the end of the chapter (see section x below).

In contrast to alleluias for most major feasts, those for Sundays (known as 'dominical' alleluias - for the seasons of Advent and Epiphany and the summer Sundays after Pentecost) usually employ psalm verses for the texts of the alleluia verses. Throughout this chapter I shall refer to such alleluias not by the text incipit of the verse but by the psalm and verse number. Thus All. Deus iudex iustus

is cited as 7¹², All. Jubilate deo as 99², etc. Numerical and alphabetical lists of the alleluias are given in Part II, Section 3, of the thesis.

Sometimes an alleluia has more than one verse, as for example All. Venite exultemus. Preoccupemus. Not all manuscripts with All. Venite will employ the second verse, not even those from the same church; and if a source gives simply a text incipit one cannot tell whether a fully notated gradual of the same church would have contained a second verse. Thus I refer to All. Venite and All. Venite. Preoccupemus alike as 94¹. (The double verses are discussed by Schlager, 1967.)

For some time, a period which varied from place to place but which, generally speaking, lasted from the 9th to the late 11th century, full alleluias were usually copied in a separate fascicle of a gradual or cantatorium, although a text incipit in the correct 'liturgica' place might indicate when an alleluia should be sung (the procedure adopted, for example, in CHR 47). Missals with or without music (such books are not found until the 12th century) give the full alleluia, or full text, at the correct liturgical place. Some of the forerunners of the missal, sacramentaries with chant text incipits in the main text or in the margin, may also cite the alleluia to be sung (for example R 273, from St. Evroult).

Sunday alleluias are sometimes given separately as a continuous series. The use of a title such as "Alleluia dominicis diebus vel nataliciis sanctorum per circulum

anni" (SGs 339) or "Incipiunt alleluia per circulum anni" (SGs 359) at the beginning of such a series has given rise to the idea that many of these alleluias are older than the festal alleluias not using psalm verses, and may once have been used more widely throughout the church year. (See Husmann, 1956, p.113; Husmann, 1966, p.128; Apel, 1958, p.379, points out that whereas the sources edited by Hesbert, 1935, agree in assigning All. Dominus regnavit decorem (92¹) to the Monday of Easter Week, it was quickly replaced by an alleluia with verse not drawn from the Book of Psalms.)

Among the groups of dominical alleluias, that for the Advent Sundays is relatively stable from source to source. That for the Sundays after Epiphany is slightly less so (see Husmann, 1962, and 1964-5). The greatest variation occurs on the Sundays after Pentecost: among the North French, English and Sicilian sources upon which this study focusses over 60 different alleluias are used for the 23 or so Sundays. Most sources have from 22 to 24 alleluias (the number of weeks would vary from one year to another, depending upon the date of Easter), but some have 30 or more. The most likely reason why sources differ so much from one another is that they have series of around 23 alleluias selected from a larger fascicle: different traditions select differently. A certain number of new alleluias would enter the repertory at different times and in different places.

Since different churches rarely made an exactly similar choice of alleluias, one may compare the series found in

different sources and estimate the degree of affinity between them. Identical series means that the sources in question are from the same church or from one whose tradition is dependant upon the other or upon a common ancestor — this happens rather rarely in French and Italian sources, but is much commoner in German ones (see, for example, Froger's demonstration in Paléographie Musicale, xix). Closely similar series may be studied as possible evidence of related liturgical traditions.

The first reference to the technique of comparing post-Pentecost alleluia series, so far as I am aware, was made by Frere (1894, p.1): '... a synoptic table of Alleluias is by far the best test by which to discriminate between varying uses.' Frere himself never followed through _____ this recommendation with any systematic published survey of alleluia series. Nor did his colleague J. Wickham Legg, in, for instance, his edition and extensive commentary on the 'Lytlington Missal' of Westminster Abbey (1891-7) — in fact, the alleluia series of that manuscript is one of the most important clues as to its derivation, since it is a highly characteristic one used at Fécamp, Jumièges, St. Evroult and Mont-St.-Michel.

Huglo (1970) gave an account of the development of the technique in the hands of Dom Gabriel Beyssac, and its utilization in several recent studies. Most of the latter have been concerned with small groups of sources, although it is clear that a knowledge of a large number of series lies behind many of them. Only Husmann (1962, 1964-5) has published the results of what approaches a

Europe-wide survey of alleluia series, and his articles are the single convenient starting-point for any such investigation.

Although the survey which follows is centred on North French, English and Sicilian sources, others are occasionally cited to illustrate some aspect of methodology. A little over half the series I discuss have been published previously.

(ii) Non-numerical series

The post-Pentecost series of alleluias are usually arranged in numerical order by psalm verse. But several important early series are not. Such is the Old-Roman series (several sources are discussed by Husmann, 1973):

Rvat lat.5319

146 ³	147 ¹²	147 ¹⁴	99 ²	94 ¹	146 ¹	145 ²	92 ¹	64 ²	94 ²	137 ¹	137 ²	107 ²	95 ¹	97 ¹	112 ¹	121 ¹	124 ¹	116 ¹	116 ²	94 ³	92 ¹
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If we arrange the series numerically, we may notice that all alleluias but one are from Pss.90-150 (92¹ appears twice):

64 ²	92 ¹	94 ¹	94 ²	94 ³	95 ¹	97 ¹	99 ²	107 ²	112 ¹	116 ¹	116 ²	121 ¹	124 ¹	137 ¹	137 ²	145 ²	146 ¹	146 ³	147 ¹²	147 ¹⁴
-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	------------------	------------------	------------------	------------------	------------------	------------------	------------------	------------------	------------------	------------------	------------------	-------------------	-------------------

The oldest Carolingian source, Br lat.10127-10144 (ed. Hesbert, 1935), likewise concentrates on this part of the Psalter (some non-dominical alleluias may be interspersed in this list):

Br lat.10127-44

99² 92¹ 94¹ 96¹ 131¹ 84⁸ 121¹ 1¹ 145² 147² 150¹ 112¹ ↑ Elegit te

94³ 137¹ 117⁶ ↑ 146³ 147¹⁴ 124¹ 64² 97¹ 104¹

Disposui, Mittet, Exultabunt

Only slightly later than the above source, is Zz Rheinau 30, from Nivelles, of c.800. Here alleluias 5-11, 19-22 are in numerical order:

106 ⁸	92 ¹	34 ¹	94 ³	64 ²	92 ¹	94 ¹	94 ⁶	97 ¹	99 ²	104 ¹	—	104 ¹	—	112 ¹	146 ¹	137 ¹	137 ²	145 ²	146 ³	131 ¹
------------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	-----------------	------------------	---	------------------	---	------------------	------------------	------------------	------------------	------------------	------------------	------------------

Another non-numerical series is found in the books of Lyons, down to the printed missal of 1510. Six alleluias are from Pss.1-89 (although only three from Pss.1-75). The series begins rather similarly to the Old-Roman list (again 92¹ appears twice):

92 ¹	94 ¹	92 ¹	99 ²	64 ²	146 ³	145 ²	147 ¹⁴	110 ⁹	147 ¹²	104 ¹	121 ¹	113 ⁸	94 ³	30 ²	17 ²	89 ¹	80 ²	148 ²	131 ¹	117 ⁶	97 ¹	87 ²
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A much more widely-used series, or group of series, is found in a number of North French books; and was imported into England. For convenience I call it the "St.Denis" series. It is almost the only series found in the books of more than two or three churches in the French and Italian areas of Europe (as mentioned above, the books of German lands are rather different in this respect: fewer series, gaining wider currency, are found). I shall set out all the representatives of this group that I know. Huglo

(1970, p.226) cites a further witness, the ordinal MZ 82 (ed.Pelt, 1937). The sources are as follows:

1. Pn lat.9436 - St.Denis, 11th c.
2. Pn lat.1107 - St.Denis, 13th c.
3. Pn lat.16823, 16828, 17329 - St.Corneille, Compiègne, 13th, 14th, 13th c. respectively
4. Pm 384 - St.Denis, 11th c.
5. Pn lat.18010, AM 155 - Corbie, 11th c.
6. Pn lat.11522 - Corbie, 11th-12th c.
7. LH 330 - Winchester, New Minster, second half of 11th c.
8. Private collection, the 'Mont-Renaud' ms. - St.Denis, 10th c.
9. TOps - Tours, 11th c.
10. Pn lat.9434 - Tours, 11th c.
11. RS 217, 221, 224, 266 - Reims, 14th, 12th, 14th, 15th c.
12. Psg 111 - St.Denis, 9th c.
13. LA 238 - Bury St.Edmunds
14. Angers, printed missals of 1489, 1523
15. AN 96 - Angers, 12th c.
16. Ob Bodley 775 - Winchester, 10th c.
17. Rvat Ottob.313 - ?St.Denis, c850

The series are tabulated overleaf in Table 11.

If we rewrite the series in numerical order, we may note a similarity with some other numerically ordered series, namely those few which favour the second half of the Psalter. For the purpose of this comparison I have included both 77¹ and 110⁹, and both 124¹ and 137¹, as belonging to the St.Denis series. The sources compared are as follows:

1. St.Denis - compiled from Table 11.
2. Compiègne - edn. of Mauristes, cited Hesbert, 1935, p.lxxix
3. Pn lat.864 - Sens
4. Pn nouv.acq.lat.1235 - Nevers, 12th c.
5. Cluny, printed missal of 1493 (ed.Valous, 1935, p.410)
6. Vienne, printed missal of 1534
7. Pn lat.9438 - Limoges, St.Stephen's

TABLE 11

Post-Pentecost alleluia series of St.Denis type

	³⁰ / ₉₀ ² *	17	94 ¹	104 ¹	113 ⁶	89 ¹	46 ²	14 ³	146 ³	121 ¹	107 ²	80 ²	92 ¹	99 ²	87 ²	116 ¹	7 ¹²	147 ¹⁴	124 ¹	77 ¹	64 ²	129 ¹	117 ⁶
1.																							
2.																							
3.																							
4.	(lac)																		58 ²				
5.	**																			110 ⁹			
6.		(lac)																	137 ¹	110 ⁹			
7.																			137 ¹	110 ⁹			
8.																	148 ²		137 ¹	110 ⁹			
9.																	148 ²		137 ¹				
10.																			137 ¹				
11.																			?	137 ¹			
12.		99 ²					(lac)												137 ¹	(lacuna)	40 ⁹		
13.		99 ²																	137 ¹	17 ²			
14.																			124 ¹	11 ¹	(lac)		117 ¹⁶
15.	(lacuna)																		137 ¹				
16.		99 ²														147 ¹²			137 ¹	7 ²			
17.		99 ²										80 ²	92 ¹	99 ²	87 ²	116 ¹	7 ¹²	147 ¹⁴	137 ¹	113 ⁶	?	129 ¹	110 ⁹
											107 ²										64 ²		

* both psalms begin 'In te domine speravi'. In numerical series the verse may or may not appear in its 'correct' place,

** Paléographie Musicale, xvi gives 17²; Turner, 1962, gives 99².

Ditto-marks indicate identity with no.1, not with the series immediately preceding.

-
8. Pn lat.1137 - ?St.Martial, Limoges, 11th c.
 9. LG 2 - Fontévrault, 14th c.
 10. Pn lat.1136 - ?St.Martial, Limoges, 11th c.
 11. Pn lat.909 - St.Martial, Limoges, 11th c.

These series are set out in Table 12 overleaf.

TABLE 12
St.Denis and similar series

	7 ¹²	17 ²	20 ²	30 ²	46 ²	64 ²	70 ¹	77 ¹	78 ⁹	80 ²	87 ²	89 ¹	92 ¹	94 ¹	94 ³	96 ¹	97 ¹	99 ²
1	x	x		(x)	x	x	(x)	x		x	x	x	x	x	x			x
2	x	x		x	x	x		x		x	x	x	x	x	x			x
3	x	x			x	x	x	x		x	x	x		x	x	x		x
4	x	x		x	x	x		x		x	x	x	x	x	x	x		x
5	x	x	x	x	x	x		x		x	x	x		x	x			
6	x	x			x	x	x		x	x		x	x	x	x	x		x
7	x	x	x	x	x	x		x		x	x	x	x	x	x			
8	x	x	x	x	x	x		x		x	x	x		x	x			x
9	x		x		x	x	x	x		x	x	x		x	x	x		x
10	x	x	x			x	x	x		x	x	x		x	x			
11	x				x	x	x	x		x	x	x		x	x		x	

	104 ¹	107 ²	110 ⁹	112 ¹	113 ¹	113 ¹¹	116 ¹	117 ¹⁶	121 ¹	124 ¹	129 ¹	137 ¹	145 ²	146 ³	147 ¹²	147 ¹⁴
1	x	x	x			x	x	x	x	x	x	x		x		x
2	x	x				x	x	x	x		x	x	x		x	
3	x	x	x	x		x	x	x			x		x	x		
4	x	x	x			x	x		x		x		x	x		
5	x	x	x			x	x				x	x	x	x	x	x
6	x	x	x			x	x		x				x	x	x	x
7	x	x	x			x	x	x	x		x	x		x		x
8	x	x			x	x		x	x		x	x	x	x		x
9	x	x			x	x	x			x	x		x	x	x	x
10	x	x	x	x	x	x	x			x	x	x	x	x	x	x
11	x	x		x	x	x				x	x	x	x	x	x	x

Counting the number of alleluias not in the St.Denis series, we find the following:

Compiègne: 2

Pn lat.864: 3

Pn n.a.l.1235: 2

Cluny: 3

Vienne: 4

Pn lat.9438: 1

Pn lat.1137: 3

LG 2: 5

Pn lat.1136: 5

Pn lat.909: 5

Considering the amount of discrepancy between sources within the St.Denis group, sources which are undoubtedly related by liturgical tradition, we may tentatively consider the Limoges cathedral book, Pn lat.9438, as a relative of the St.Denis group. 20² would then be an addition borrowed from another tradition, Aquitanian, North-East French, or whatever. The more non-St.Denis alleluias we encounter, the more 'contamination' of the tradition we would have to assure, if this is indeed what is happening. And it would become imperative to know whether St.Denis is actually the closest relative of the other sources. In fact, I know of no series more closely related to the Nevers one than Compiègne and St.Denis, and none closer to Compiègne than Nevers and St.Denis — they all have two alleluias not contained in their fellows' collections.

Anticipating the results of the survey of melodic variants in proper chants which forms Chapter 12 below, and combining them with the evidence of the alleluia series just compared, we shall see that the relationship between sources of the St.Denis - Corbie - Compiègne - Winchester group is proved more or less conclusively by both tests. Angers and Tours also belong to the group, and it is suggested fairly strongly that Sens and Nevers are within the same sphere of influence.

I have dwelt for a while on the sources of the St.Denis group because of their occasional proximity to the Norman area. Another non-numerical series is to be found adjacent to Normandy and also in Angers; it is clearly a counter-

-part of the Breton notation and the Breton group revealed in the Solesmes survey of melodic variants (Le Graduel Romain, IV/1). The sources are:

1. CHR 47 - Brittany, 9th-10th c.
2. AN 91 - Angers, 10th c.
3. Pn lat.9439 - Rennes, 12th c.

1.	92 ¹	99 ²	121 ¹	145 ²	170 ²	148 ²	104 ¹	146 ³	147 ¹⁴	94 ¹	110 ⁹	147 ¹²	112 ¹	96 ¹	89 ¹	94 ³	64 ²	97 ¹	80 ²	7 ¹²	46 ¹	129 ¹	20 ²
2.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	113 ⁸⁴
3.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	113 ⁸⁴	.	.	.	.

In the fascicle of alleluias at the end of the gradual, CHR 47 includes 113^{B11} after 97¹, and adds five more common dominical alleluias: 77¹, 117¹⁶, 137¹, 107², 87².

We therefore have here a second Angers series, to which we shall shortly add a third.

So far we have moved on the periphery of the Norman area. Another non-numerical series (not previously published so far as I am aware) is found in books of monasteries visited at first or second hand by the reform of William of Volpiano (see above, p.109):

5 ²	116 ¹	117 ⁶	145 ²	70 ²	104 ¹	64 ²	94 ¹	17 ²	20 ²	146 ³	113 ⁶¹¹	101 ⁶	80 ²	94 ³	147 ¹⁴	107 ²	46 ²	77 ¹	87 ²	7 ¹²	129 ¹	89 ¹	7 ²
----------------	------------------	------------------	------------------	-----------------	------------------	-----------------	-----------------	-----------------	-----------------	------------------	--------------------	------------------	-----------------	-----------------	-------------------	------------------	-----------------	-----------------	-----------------	-----------------	------------------	-----------------	----------------

This series is in books from:

1. Fécamp - R 292 (Sundays 13-16, 18-22 missing); R 295 (Sundays 18-23 missing)
2. Jumièges - R 296, 297, 298, 299, 250
3. St.Evrault - R 273
4. Mont-St.-Michel - AVR 42
5. Westminster - the 'Lytlington Missal'
6. Abingdon - Ob Digby 227 + Ob Tc 75

Pn nouv.acq.lat.1773, an early 13th century missal from Evreux, has the first half of this non-numerical series, but then switches to the numerical series found in Lbl Add.26655 (apparently of Evreux, though used at Vernon on the Seine 15 miles to the east, 30 miles south-east of Rouen and 45 miles north-west of Paris):

1. 'Dijon' series, instituted in Norman monasteries during William of Volpiano's reform
2. Pn n.a.l.1773
3. Lbl Add.26655

1	5 ²	116 ¹	117 ²	145 ²	70 ²	104 ¹	64 ²	94 ¹	17 ²	20 ²	44 ³	113 ⁸¹¹	101 ¹⁶	80 ²	94 ³	147 ¹⁴	107 ²	46 ²	77 ¹	87 ²	7 ²	129 ¹	89 ¹	7 ²
2. {	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑	↑												
	(4)												↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓	↓
3.	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸¹¹	117 ¹⁶	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴	

On p.184 and p.188 I rewrote non-numerical series in numerical order. That this is not an entirely arbitrary procedure is proven by two manuscripts of St.Bénigne, Dijon, reformed by William of Volpiano before he came to Normandy in 1001:

Mo H159	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	64 ²	/	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ¹⁶	104 ¹	107 ²	113 ⁸¹¹	116 ¹	117 ¹⁶	129 ¹	145 ²	146 ³
Br II 3824	5 ²	7 ²	7 ¹²	17 ²	20 ²	/	46 ²	64 ²	70 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ¹⁶	104 ¹	107 ²	113 ⁸¹¹	116 ¹	117 ¹⁶	129 ¹	145 ²	146 ³

These are simply two versions of the 'Dijon' series above in numerical order, the only difference between the two being the different assignment of All.In te domine (30 or 70²). The numerically-ordered series does not include 147¹⁴, present in the other series.

(iii) Methods of assessing interrelationships

The non-numerical series include those in some of the oldest sources of the Roman gradual, and the question inevitably arises: are they in any way related to one another? Before answering the question, I shall demonstrate some techniques of grouping sources which I propose to apply to other (numerical) series. As usual I have preferred to give statistical expression to the relationships between sources. Husmann (1962, 1964-5) set series side by side in a simple demonstration of which series appeared most similar to each other. Effective though his demonstration was in highlighting a number of key alleluias in the developing repertories, I have found it more convenient, and less susceptible to errors of omission, to make statistical counts of concordances, a purely mechanical procedure which can be carried out speedily by computer.

The seven series I discussed above were: Old Roman, Br lat. 10127-44, Zz Rheinau 30, Lyons, Brittany, St. Denis, Dijon. The following alleluias are in all seven series: 64^2 , 94^1 , 94^3 , 146^3 . 104^1 is in all but Old Roman; 147^{14} is in all but Zz Rh. 30; 145^2 is in all but St. Denis; 92^1 and 99^2 are in all but Dijon.

The following are unica (in these seven series): in Old Roman 94^2 , 95^1 , 116^2 ; in Br 10127-44 84^8 , 150^1 ; in Zz Rh. 30 34^1 , 94^6 , 106^8 ; in Dijon 5^2 , 7^2 , 101^{16} .

I give the remainder in a synoptic table overleaf. The five 'extra' alleluias in the fascicle of CHR 47 are added to the main series to give an eighth 'source':

TABLE 13

Non-numerical series - selective comparison

	7 ¹²	17 ²	20 ²	35 ²	45 ²	77 ¹	80 ²	87 ²	89 ¹	96 ¹	97 ¹
Old Roman											X
Br lat 10127-444										X	X
Zz Rh.30											X
Lyons		X		X			X	X	X		X
Britany	X		X	X	X		X		X	X	X
CHA 47	↑		↑	↑	↑	X	↑	X	↑	↑	↑
St. Denis	X	X		X	X	X	X	X	X		
Dijon	X	X	X	X	X	X	X	X	X		

	107 ²	110 ⁹	112 ¹	113 ⁸	116 ¹	117 ¹⁰	121 ¹	124 ¹	129 ¹	131 ¹	137 ¹	137 ²	146 ¹	147 ²	148 ²
Old Roman	X		X		X		X	X			X	X	X	X	
Br lat 10127-444			X			X	X	X		X	X			X	
Zz Rh.30			X							X	X	X	X		
Lyons		X		X		X	X			X				X	X
Britany		X	X	X			X		X					X	X
CHA 47	X	↑	↑	↑		X	↑		↑		X			↑	↑
St. Denis	X	X		X	X	X	X	X	X		X				
Dijon	X			X	X	X			X						

We should now count concordances, then turn the figures into percentages, always calculated from the smaller of the two sources being compared. Zz Rh.30, for example, has six alleluias in the above table: thus the maximum concordances between it and any other source is 6. It has 5 concordances with the Old Roman series, giving 83%. St. Denis also has 5 concordances with Old Roman, but this is out of a possible 10, so it scores only 50% — Zz Rh.30 is 'closer' to Old Roman than is St. Denis.

We can then construct a diagram as explained on p.167.

DIAGRAM 9

Source groupings - non-numerical alleluia series

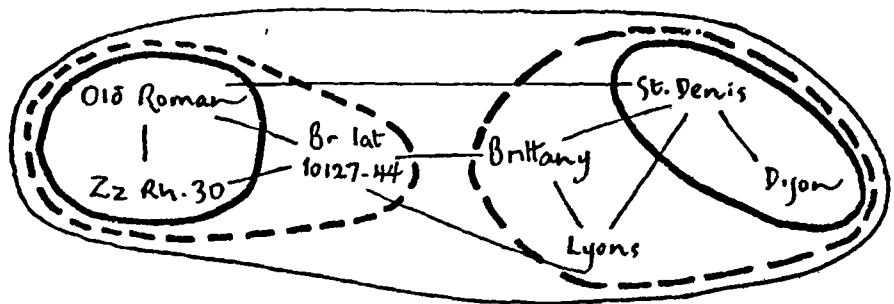
	Old Roman	Br lat 10127-44	Zz Rh 30	Lyons	Britany	CHR 47	St Denis	Dijon
Old Roman		6	5	3	4	7	5	2
Br lat 10127-44	67		4	5	5	7	4	1
Zz Rh 30	83	67		2	2	3	1	0
Lyons	30	56	33		8	10	9	7
Britany	40	56	73	62		15	9	8
CHR 47	70	78	50	77	100		13	12
St Denis	50	44	17	69	60	76		13
Dijon	20	11	0	54	57	86	93	

concordances

% similarities

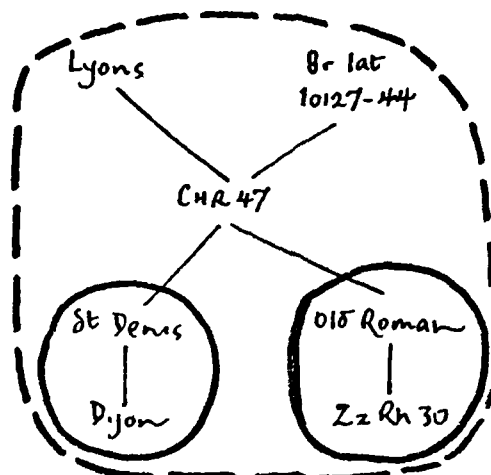
without CHR 47.

- 80% or better
 - - - 60-69%
 — 50-59%

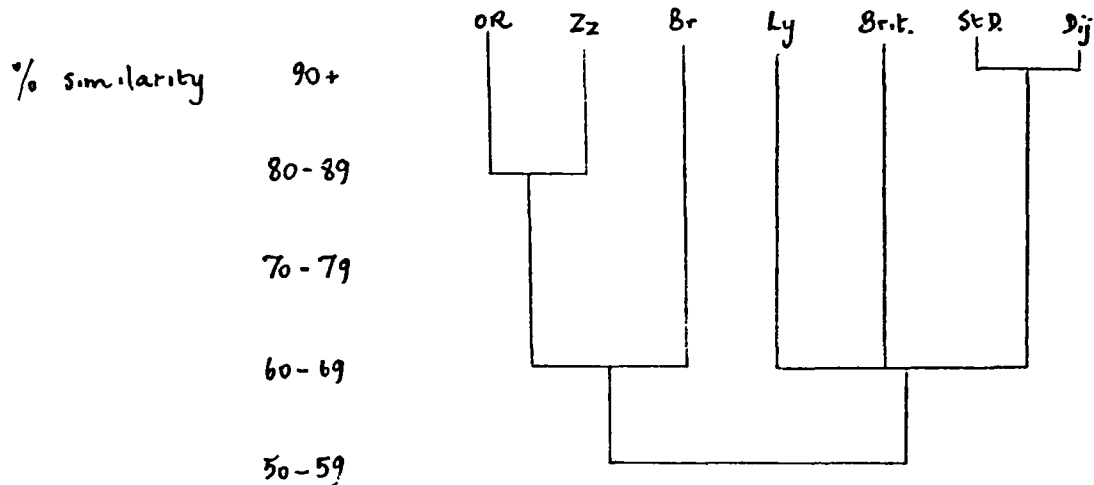


without Britany:

- 80% or better
 - - - 70-79%



Another way of displaying the interrelationships is to construct a 'tree'. Omitting CHR 47 we can draw as follows:



Because of the resemblance of this diagram to a stemma, and the concomitant implications of descent or derivation, I have preferred not to use such diagrams in this thesis. (The demands such diagrams make on page space are also considerable.)

If we were to include the unica (discarded on p.192) in our count, that would simply lower the percentages of the four sources concerned against all other sources. If we were to include the common alleluias, then the most disparate sources would 'approach' each other significantly, while the figures for the most proximate sources would alter relatively little. This is demonstrated in Diagram 10 overleaf, where, compared with Diagram 9, the percentage range is narrower (35-86 as against 0-93). The diagrams do not differ substantially from one another. Perhaps Diagram 9 gives an exaggeratedly sharp picture, Diagram 10 a blurred one.

DIAGRAM 10

Source groupings - non-numerical alleluia series
(all items)

	Old Roman	Br lat 10127-44	Zz Rh.30	Lyons	Britany	CHR 47	St Denis	Dijon
Old Roman ²¹	/	14	12	11	12	15	12	8
Br lat 10127-44 ²⁰	70	/	12	14	13	15	12	8
Zz Rh.30 ¹⁷	71	71	/	10	10	11	8	6
Lyons ²²	52	70	59	/	17	19	17	14
Britany ²⁴	57	65	59	77	/	24	17	15
CHR 47 ²⁹	71	75	65	86	100	/	21	19
St Denis ²⁵	57	60	47	77	71	84	/	19
Dijon ²⁴	38	40	35	64	63	79	79	/

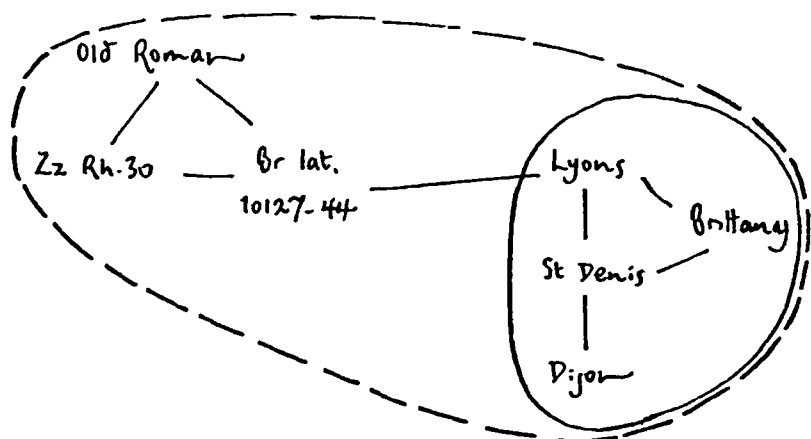
Concordances

% similarities

without CHR 47.

—— 75-79%

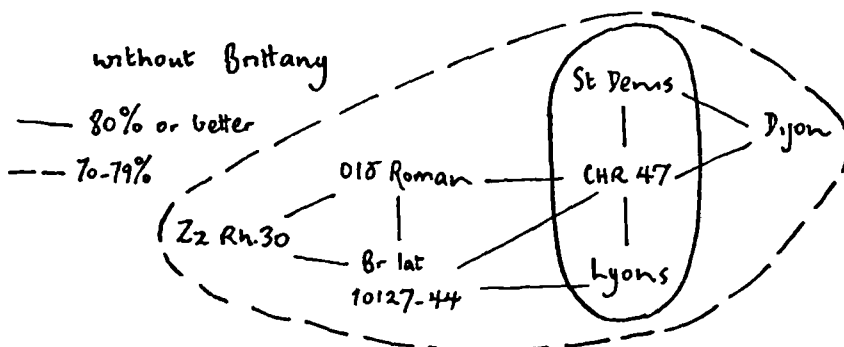
--- 70-74%



without Britany

—— 80% or better

--- 70-79%



A final matter remains for discussion, which concerns the numerically ordered series rather than those dealt with so far. Should notice be taken of the particular Sunday to which an alleluia is assigned? Consider the following, where the presence of 7^2 in the St.Wandrille series shifts a series which is basically similar to that of Rouen one week later, thus bringing it more into line with the Downpatrick series:

1. R 277 (Rouen)
2. R 291 (St.Wandrille)
3. Ob Rawl.C.892 (Downpatrick)

	(5)					(10)					(15)					(20)								
1	5 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁶	117 ¹⁶	124 ¹	129 ¹	145 ²	146 ³	147 ⁴	
2	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁶	124 ¹	129 ¹	137 ³	146 ³	146 ³	147 ⁴
3	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	114 ¹	117 ¹⁶	124 ¹	129 ¹	145 ²	
																			116 ¹	124 ¹				

Perhaps we should give some weight to alleluias occurring within one Sunday of each other? I have experimented with several different methods of calculation. Dom Hesbert's method of 'couples' (employed in Corpus Antiphonarium Officii, v) is worth consideration. I give here the results of a carefully balanced calculation of proximities, allowing for alleluias which appear on adjacent Sundays:

Rouen and St.Wandrille - identical Sundays	4	= $\frac{67}{92} = 73\%$
	within one Sunday	21
	within two Sundays	21
	concordances	21
Rouen and Downpatrick - identical Sundays	1	= $\frac{58}{92} = 63\%$
	within one Sunday	17
	within two Sundays	20
	concordances	20
St.Wandrille and Down. - identical Sundays	17	= $\frac{73}{92} = 79\%$
	within one Sunday	18
	within two Sundays	19
	concordances	19

Even after this laborious calculation, St.Wandrille appears closer to Downpatrick than to Rouen, which seems historically unlikely. The count of identical Sundays still distorts the picture too much. If we omit it we arrive at the following percentages:

	R	SW	D
R	/	91	83
SW	91	/	81
D	83	81	/

This seems better: but a moment's reflection shows it to be unnecessary. It gives results little different from a simple count of concordances:

	R	SW	D
R	/	91	87
SW	91	/	83
D	87	83	/

In the next section of this chapter, and especially in section v, it will be shown how a regular series of 23 alleluias might be selected from a larger 'pool'. Thus alleluias taken from the same exemplar, series derived from the same tradition, might indeed be assigned to different Sundays in different sources. We have already seen this happen with the two sources from St.Bénigne, Dijon (see above, p.191).

Generally speaking, a count of 22 concordances out of 23 alleluias (96%) will be regarded as as good as identical, since one difference in a series is fairly common even in books from the same church (see the Angers and Cambrai sources cited below, p.212, and in Part II) — basically, the series of a particular church would remain the same for over 500 years. A count of 20-21 concordances (87-91%) may perhaps indicate a common tradition, perhaps derivation from a common 'Ur-fascicle'. 19 is rather a distant relationship; and beyond that it is rarely necessary to descend to find the closest relative of a source.

(iv) The Sicilian series; Normandy; Chartres

Only the series in Mn 288 and Mn V.20-4 have been discussed heretofore, both by Husmann (1962 and 1964-5, 1965). Husmann reported that the series in Mn V.20-4 was the same as that of PLsd 8 and 11. Mn 288 has a series of 27 post-Pentecost alleluias, not assigned to individual Sundays. Husmann pointed out that all of the series of a fragmentary gradual of Syracuse Cathedral is contained within the 27 of Mn 288. (I have not seen the Syracuse book, but Prof. Husmann kindly wrote out and sent the alleluia series to me.) On this evidence Husmann suggested that both Mn 288 and its sister manuscript Mn 289 were probably from Syracuse.

The series of the Syracuse gradual is, however, practically identical to one found in many Sicilian sources, manuscript and printed, down to the Cosenza missal of 1549. Several of these books are from Palermo. There is thus no conflict between the evidence of the alleluia series and other indications (discussed in Chapter 3, pp.42-46) that Mn 288 is most likely a manuscript of the Norman rulers' chapel, eventually the Cappella Palatina of Palermo.

The Sicilian and South Italian series of this family known to me are as follows:

1. PLn XIV.F.16 - ?Palermo, 12th c.
2. PLn I.F.9 - San Martino delle Scale, 15th c.
3. PLn IV.G.3 - San Martino delle Scale, 15th c.
4. PLn (printed books) Rari 571 - printed missal of Messina, n.d. (?1534)
5. SId gradual s.n. - Syracuse
6. Messina, printed missal of 1480
7. Cosenza, printed missal of 1549

TABLE 14
Sicilian alleluia series - Norman type

	1	5	10	15	20																		
1	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁶	124 ¹	129 ¹	145 ²	146 ³
2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	101 ¹⁶	-	-	145 ¹	146 ³	-
3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	101 ¹⁶	-	-	-	-	-
4	-	-	-	-	-	lac.	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	147 ¹⁴
5	-	-	-	-	-	-	-	-	-	-	-	-	-	lac.	-	-	-	-	-	-	-	137 ¹	-
																					145 ²		
6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	146 ³	147 ¹⁴
																						147 ¹⁴	
7	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	147 ¹⁴

All these items are contained within the series of Mn 288, with the sole exception of 101¹⁶, found in the two 15th-century missals of San Martino delle Scale. The most likely explanation of its appearance there is that it was borrowed from a Roman book; but it may possibly have come from the Dijon series. 101¹⁶ is not found in North French books outside those of the Dijon tradition. It is altogether rare.

But the Sicilian series above is not the only one which is compatible with that of Mn 288. Three Norman French series are also included within it. These are set out below that of Mn 288 in Table 15 overleaf. They are:

- (1. Mn 288)
- (2. Cosenza, 1549)
- (3. SId gradual s.n.)
4. R 291 - St.Wandrille
5. R 277 - Rouen cathedral
6. Lbl Add.26655 - Evreux

TABLE 15
Mn 288 and compatible series

5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	47 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸ⁿ	117 ⁶	124 ¹	129 ¹	137 ¹	145 ²	146 ³	147 ¹⁴
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	no mus.	X	X	X
X	X	X	X	X	X	X		X	X	X	X	X	X	X	X	X	X	X	X		X	X		X	X	X
X	X	X	X	X	X	X		X	X	X	X	X	X	(Jac)	X	X	X	X	X		X	X	X	X	X	X
X	X	X	X	X	X	X		X	X	X	X	X	X	X		X	X	X			X	X	X		X	X
X		X	X	X	X	X		X	X	X	X	X	X	X		X	X	X	X		X	X		X	X	X
X	X	X	X	X	X			X	X	X	X	X	X	X		X	X	X	X		X	X		X	X	X

The Cosenza series (which has all the 23 alleluias of PLn XIV.F.16, and all 24 of Messina 1480) has two alleluias not present in St.Wandrille, two not used at Rouen, two not used at Evreux. Yet all are possible descendants of the series in Mn 288.

It will be seen in the chapter dealing with melodic variants in the gradual (below, Ch.12) that Rouen books ally themselves with Dijon, Jumièges and Mont-St.-Michel, and are thus of the group showing evidence of the reform of William of Volpiano. Evreux, at least according to the evidence of Pn n.a.1.1773, took the Dijon alleluia series, but its melodic variants (Pn n.a.1.1773 and Lbl Add.26655) are not those of the Dijon family. Its case is therefore the reverse of that of Rouen. The effects of the William of Volpiano reform seem to be a disturbing element in Norman liturgical traditions, and it is therefore possible that something like the alleluia series of Mn 288 was once known in other centres which later took over the Dijon series.

Turning now to the series of Mn V.20-4, PLsd 8 and PLsd 11, we can once again add to Husmann's findings. Husmann did not apparently know that this series is that of Chartres. The series is quite individual, including the alleluia 22¹, not found in any other series. It scores no more than 87% similarity to any other series. The sources known to me are as follows:

1. PRO 12 - Chartres, 13th c.
2. CHR 520 - Chartres, 13th c.
3. Ob Can.lit.344 - Chartres, 14th c.
4. Mn V.20-4
5. PLsd 8
6. PLsd 11

TABLE 16
Chartres/Palermo alleluia series

1	7 ²	7 ¹²	17 ²	20 ²	22 ¹	46 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	107 ²	113 ¹¹	116 ¹	124 ¹	129 ¹	137 ¹	146 ³
2	-	-	-	-	-	-	-	58 ²	64 ⁵	-	-	-	-	89 ¹	94 ²	-	-	-	-	-	-	-	-
3	-	-	-	-	-	-	-	64 ²	-	-	-	-	-	-	94 ¹	-	-	-	-	-	-	-	-
4	5 ²	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	145 ²	-	-	-	-	-	-
5	5 ²	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	146 ³
6	5 ²	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	146 ³
	7 ²	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

It is remarkable that in Le Graduel Romain, II (where Mn V.20-4 was believed to have come from Rouen) the series in Mn V.20-4 was said to resemble that in Lsc O.v.I.6. This is vaguely true, but a direct connection can be ruled out. It is possible that the editors of Le Graduel Romain had in mind the series which results in Mn V.20-4 if a series of text incipits written in the margin, which refer to post-

Pentecost alleluias, are taken into consideration. But these are best explained as an attempt to bring the Chartres series into line with the Norman-Sicilian one:

	(5)							(10)							(15)					(20)				
PLn XIV F 16	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁶	124 ¹	129 ¹	145 ²	146 ³	
revision	(↑)	↑	↑	↑	↑	↑	(↓)	(↓)	↑	↑	↑	↑	↑	↑	↑			↓	↓	↓	(↓)	(↓)	↓	(↓)
Mn V 20-4	5 ² + 7 ²	7 ¹²	17 ²	20 ²	22 ¹	46 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	107 ²	113 ⁶	116 ¹	124 ¹	129 ¹	137 ¹	146 ³	

The alterations refer to Sundays 2-7 and 10-16, then cease. If the reviser did have the series of PLn XIV.F.16, etc., in mind, he left his work incomplete.

There remain three other Sicilian sources known to me, whose alleluia series deserve mention.

Among the many fragments of liturgical books in unnumbered boxes in the Archivio di Stato of Catania are two which contain the beginnings of post-Pentecost alleluia series. One fragment, ff.122-5 of a gradual, notated in 12th-century Norman-Sicilian notation, has the first five alleluias: 5², 7², 7¹², 17², 20². This is most likely the beginning of the standard Norman-Sicilian series, although several others also begin thus, as can be seen from the lists given in Part II, Section 3, of this thesis. The other fragment, two separate but consecutive folios of a 14th-century missal, have alleluias for the 3rd-5th Sundays: 7¹², 9⁵, 20². This can only be the Roman series.

More intriguing is the series in a paper manuscript missal of the Biblioteca Comunale of Palermo, PLcom 2.Qq.G.131. This 17th-18th century book contains a rather disturbed numerical series:

PLcom 2.Qq.G.131

7^2 17^2 7^{12} 17^2 20^2 46^2 58^2 58^2 77^1 80^2 87^2 89^1 92^1 94^1 94^3 99^2 (end of manuscript)

17^2 and 58^2 appear twice, which leaves 15 different alleluias. The series with most concordances is that of Bayeux (14). The Bayeux series is, however, not a characteristically Norman one, and is much more similar to sources from the Vermandois area than it is to, say, Rouen use. Thus after Bayeux in number of concordances comes St.Quentin. I give here:

1. PLcom 2.Qq.G.131
2. BAY 121 - Bayeux, 13th c.
3. Lbl Add.15419 - St.Quentin

	7^2	7^{12}	17^2	20^2	30^2	46^2	58^2	64^2	77^1	80^2	87^2	89^1	92^1	94^1	94^3	96^1	97^1	99^2	104^1	107^2	110^9	113^{11}	116^1	116^2	129^1	146^3	147^{14}	
1	x	x	x	x		x	x		x	x	x	x	x	x	x	x		x										
2		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x				x	x	x
3		x	x	x	x	x	x	x		x	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x		

Unfortunately, I was able to carry out only the briefest inspection of the manuscript in 1977. The source has no kalendar and the sanctorale is missing, thus valuable indications as to derivation and destination are lost. A study of the prayers of the temporale would no doubt be enlightening. The present title of the book reads "Missale siculi diocesi panormi", but we have no means of knowing if the exemplar from which the manuscript was copied bore that title, or was in any way a standard book of Palermo diocese. The alleluia series is, beside those studied previously in this chapter, an outsider.

(v) Large alleluia fascicles; Benevento/Montecassino;
Aquitaine

The assumption that a Norman fascicle of alleluias such as that in Mn 288 might have given rise to the series in books from Rouen, Evreux, St. Wandrille and Sicily needs some confirmation from other sources. A good example of the 'fascicle-theory' in operation is provided by South Italian alleluia series. There is an added relevance in introducing them at this point in the discussion since it may be seen that there is no evidence of contact between South Italy and Norman Sicily in this respect. BV VI.35 contains all the alleluias found in the other sources of this area, with the exception of 78⁹ found in BV VI.38.

TABLE 17
 Beneventan/Cassinese alleluia series

	5 ¹	7 ²	7 ²	20 ²	30 ²	33 ¹²	54 ²	58 ¹	64 ²	77 ¹	78 ⁹	80 ²	87 ²	89 ¹	94 ¹	94 ³	96 ¹
Lvl Egerton 3511*	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x	
BV VI 33	x	x	x	x	x	x					(lacuna)						
BV VI 34	x	x	x	x	x	x		x	x	x		x	x	x		x	
BV VI 35	x	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x
BV VI 38	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Rvat lat 6082	x	x	x	x	x	x	x	x	x	x		x	x		x	x	

* olim BV VI 29

	99 ²	101 ²	107 ²	110 ⁹	113 ¹	113 ⁶	114 ¹	116 ¹	120 ¹	124 ¹	129 ¹	146 ³	147 ¹²	147 ¹⁴
Lvl Egerton 3511	x	x	x		x	x	x	x						
BV VI.33	(lac)	x	x		x	x	x		x		x			
BV VI.34	x	x	x		x	x	x	x			x			
BV VI.35	x	x	x	x	x	x	x	x	x	x	x	x	x	x
BV VI.38	x	x	x			x	x	x	x	x				
Rvat lat. 6082	x	x	x		x	x	x	x	x					

Here one may either regard BV VI.35 as the best witness to a hypothetical source-fascicle; or consider the unica in the above series (78⁹, 110⁹, 146³, 147¹², 147¹⁴) as borrowed from a foreign tradition, the remaining 26 alleluias being the true original series.

The problem of distinguishing between possible native and imported alleluias is particularly critical in the case of the very large Aquitanian series, principally :

Pn lat.903 - 37 alleluias
 Pn lat.776 - 35 alleluias
 Lbl Harley 4951 - 28 alleluias (there is a
 lacuna after the 22nd Sunday)
 Pn lat.1135 - 29 alleluias
 Pn lat.1084 - 29 alleluias

These large collections include many smaller series within themselves:

in Pn lat.903 - Lbl Add.17006 (22), Narbonne missal of 1528 (23); Nn VI.G.11 (22); Rouen missal of 1497 (23), Lbl Add.34662 (23), Pn lat.13252 (23), R 305 (21), LM 154 (22), Lva 'Lesnes missal' (23), CA 61 (23)
 in Pn lat.776 - Lbl Add.17006, Narbonne missal of 1528; Nn VI.G.11, R 305
 in Pn lat.1135 - Nn VI.G.11

Looking at the list of sources subsumed under the series of Pn lat.903, it is not so surprising to see sources from Grasse (Lbl Add.17006) and Narbonne there. But the rest of the list? In order, they come from: Acre, Rouen, St. Valéry, St.Magloire, Montaure, (unknown - LM 154), Lessness (Arrouasian), and Lille. Is it really likely that a source from the Limousin (St.Yrieix) would preserve the 'Ur-series' from which these North French series derive? It seems more probable that Pn lat.903 is the result of a conflation of

a North French series with some more local use, or simply an imported base series decorated by characteristic local compositions. It would hardly be appropriate to attempt to separate the imported pieces from the local ones here, but the task is not difficult. One notes, for instance, that 18² (Pn lat.903, Pn lat.776, Lbl Harley 4951, Pn lat.1135) is a likely import — known to me only from LA 239, a source from the region of France likely to have been the exporter.

It may be noted in passing that if Pn lat.903 really is a witness to an importation of a foreign series, then it is the second instance we have seen of such an occurrence in Aquitaine. I suggested above that Pn lat.9438 (from Limoges cathedral) should be regarded as part of the 'St. Denis' group by virtue of its alleluia series (see above pp.186-189). In fact, several Limoges sources distinguish themselves quite decisively from the large fascicles just discussed. The following alleluias are not in the series of Pn lat.903, Pn lat.776 or Lbl Harley 4951:

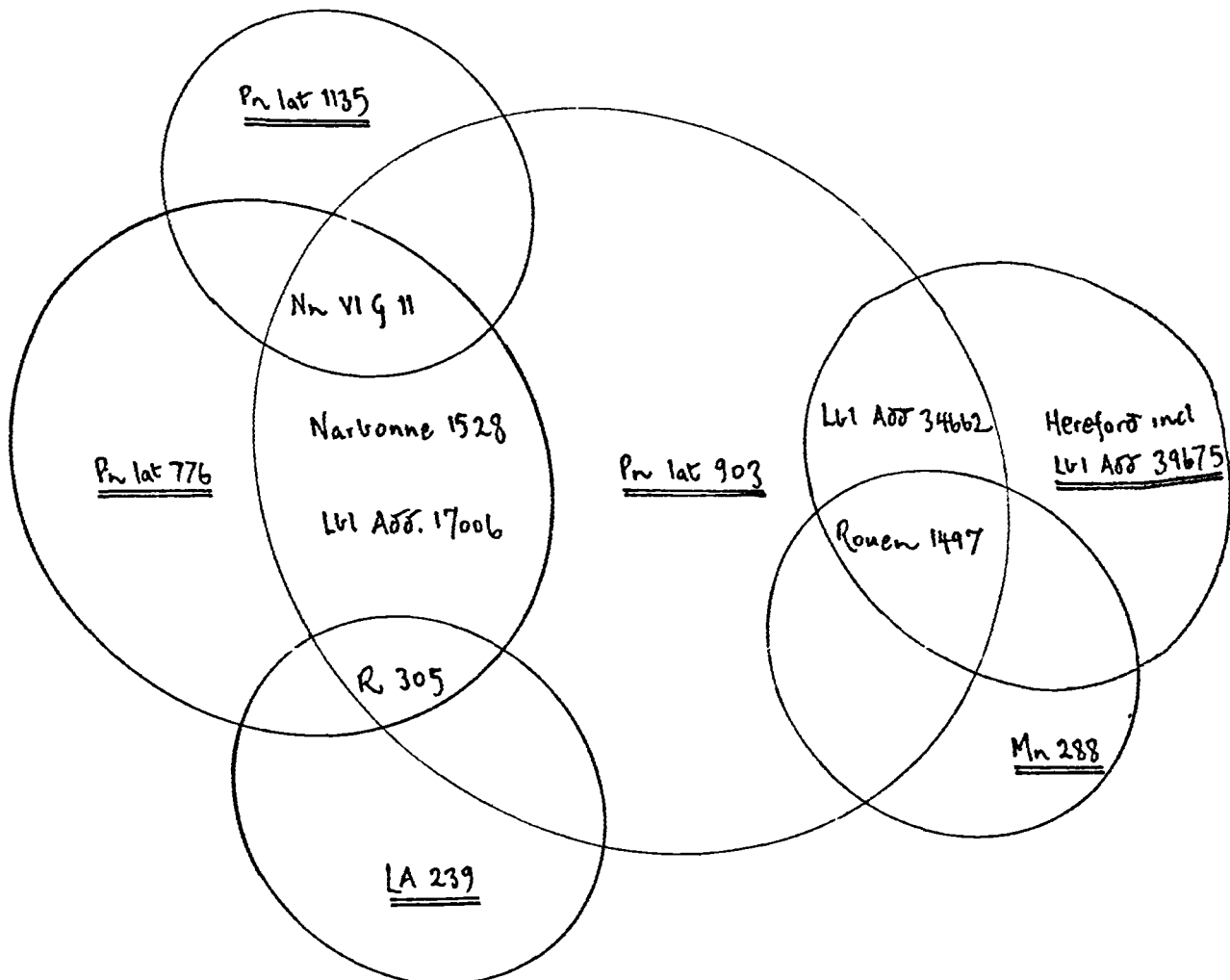
Pn lat.9438: 92¹, 121¹, 137¹
 Pn lat.1137: 99², 121¹, 137¹
 Pn lat.1136: 112¹, 137¹
 Pn lat.909 and 1121: 112¹, 137¹

In section vii below I shall draw a diagram of source groupings, of the type described on p.167, according to post-Pentecost alleluia series. To include a source such as Pn lat.903 in the diagram, only to see it 'swallow' many smaller series, would hardly enlighten us as to the relationships between those smaller series. If Pn lat.903 is the result of conflated series, this would be doubly regrettable.

Furthermore, one finds more than one large series swallowing the same smaller series, as shown in Diagram 11:

DIAGRAM 11

Series contained in both Pn lat.903 and another collection



The large series are underlined, and 'swallow' the series appearing within the same circle. Thus Nn VI.G.11 is included within the series of Pn lat.1135, Pn lat.776 and Pn lat.903.

(The Hereford series is a conflation of several sources)

Since Pn lat.903, the (admittedly artificial) Hereford series and Mn 288 include other series not shown in Diagram 11, and since these in turn lead to other larger collections, a diagram constructed according to the principles described on p.167 would record a ridiculously large number of sources as 'identical' — of those known to me, 23. I have therefore set aside the following large series; they are not included in the tables and diagrams of section vii below:

BV VI.35	Mn 288
CHR 47	Pn lat.776
LA 239	Pn lat.903
Lbl Harley 4951	Pn lat.1084
Lbl Harley 5289	Pn lat.1135

(vi) Other Norman series; England

Since they form part of the greater Norman commonwealth of sources, the rest of the Norman sources known to me, including their close relatives in England and the rest of Britain, should be discussed briefly, the more so because the importation of Norman liturgical traditions into South Italy and Sicily was paralleled by a similar importation into England.

In fact, leaving aside the Winchester (= St.Denis) non-numerical series, all English series are influenced by Norman tradition. One series was implanted directly into England from Bec (as shown by Turner in Hughes, 1963), and lies at the base of a group of English sources all identical up to the 19th Sunday and all included within the large series of Lbl Harley 5289.

Table 18 gives the series from:

1. Lsc O.v.I.6 - St.Nicaise de Meulan (priory of Bec), 12th c.
2. Pn lat.1105 - Bec, 13th c.
3. R 192 - St.Ouen, 13th c.
4. R 276 - St.Ouen, 13th c.
5. Du Cosin V.V.6 - Christchurch, Canterbury, 12th c., taken to Durham in 12th c.
6. Ccc 270 - St.Augustine's, Canterbury
7. Ob Laud misc.358 - St.Alban's, 12th c.
8. WO F.160 - Worcester, 13th c.
9. Cjec Q.B.5 - Durham, 14th c.
10. Lbl Harley 5289 - Durham, 14th c.

TABLE 18
Alleluia series of Bec family

1	5 ²	7 ²	7 ²	17 ²	20 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸ⁿ	117 ¹⁶	124 ¹	129 ¹	146 ³	147 ¹⁴		
2	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"		
3	"	"	"	"	"	"	61 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸ⁿ	116 ¹	"	"	"	"	"		
4	"	"	"	"	"	"	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸ⁿ	116 ¹	"	"	"	"		
5	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	110 ⁹	"	"	"	"	147 ¹²	147 ¹⁴	
6	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	113 ⁸ⁿ	116 ¹	117 ¹⁶	124 ¹	129 ¹	146 ³	129 ¹	
7	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	116 ¹	117 ¹⁶	124 ¹	129 ¹	145 ²	147 ¹⁴	146 ³	
8	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	110 ⁹	113 ⁸ⁿ	117 ¹⁶	124 ¹	129 ¹	146 ³	147 ¹²	147 ¹⁴
9	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	110 ⁹	116 ¹	"	"	"	"	"	
10	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	113 ⁸ⁿ	"	"	"	"	"	"	
	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	110 ⁹	116 ¹	"	"	"	"	"	
	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	113 ⁸ⁿ	117 ¹⁶	"	"	"	"	"	

Since St.Ouen was reformed by the followers of William of Volpiano, it is surprising to find St.Ouen in the Bec, rather than Dijon family (cf. above, p.190). It is, of course, possible that St.Ouen's series was adopted by Bec, rather than vice versa, since Bec was the more recent foundation (see above, p.111). However, since Bec was so influential in the affairs of the English church, I shall continue to call this alleluia series the 'Bec series'.

Practically all of the alleluias of Table 18 are in the collection of Mn 288 (see above, p.201). One distinction between the two families of sources is that Mn 288 and its relatives count All.In te domine speravi as 30², whereas the Bec family count it as 70¹. If we were to eliminate this distinction then the series of Lsc O.v.I.6 and Pn lat.1105 would be contained within Mn 288. Hovering between the two families is that of Coutances (known to me from the printed missal of 1557). It has 25 alleluias which contain all 23 of Lsc O.v.I.6 and all 24 of Pn lat.1105. It includes, however, 101², which does not appear in any of the English books of the Bec family, not even the large collection of Lbl Harley 5289. In the other side of the coin, if it counted 70¹ as 30² then it would be contained in Mn 288.

Apart from 70¹, there are three other alleluias found in series of the Bec family which do not appear in Mn 288: 110⁹, 116¹ and 147¹². Are they to be found elsewhere in Normandy? I give the other Norman and adjacent series known to me, as follows:

1. Avranches, printed missal of 1505
2. AN 94, AN 97 - Angers,
3. AN 93 - Angers
4. O 129 - Fleury, 13th c.
5. Pn lat. 14446 - Troarn?, 12th c.
6. Coutances, printed missal of 1557
7. Br II 3824 - St. Bénigne, Dijon, 13th c.

The alleluias not in Mn 288 are encircled.

TABLE 19

Other series of Normandy and adjacent area

1	5 ²	7 ²	7 ¹²	17 ¹	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ¹	113 ¹¹	124 ¹	129 ¹	146 ³		
2	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	113 ¹	"	146 ³	147 ¹⁴	/		
3	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	113 ¹	117 ¹⁶	129 ¹	147 ¹⁴	/		
4	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	104 ¹	107 ²	113 ¹¹	117 ¹⁶	129 ¹	145 ²	146 ³	147 ¹²		
5	"	"	"	"	"	"	"	"	"	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	107 ²	113 ¹¹	117 ¹⁶	129 ¹	137 ¹	146 ³	145 ²		
																							147 ¹⁴		
6	"	"	"	"	"	"	47 ²	58 ²	64 ²	70 ¹	"	"	"	"	"	"	"	"	113 ¹¹	117 ¹⁶	"	"	145 ²	146 ³	147 ¹⁴
7	"	"	"	"	"	"	46 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ¹⁶	104 ¹	107 ²	113 ¹¹	116 ¹	117 ¹⁶	129 ¹	145 ²	146 ³	

Fleury is thus a possible source for 147¹² — but it is very common in series from the area north and east of Normandy. 116¹ could have from a source of the Dijon family — but this alleluia too was well-known in North East France. 110⁹ does not appear on Table 19 at all; but once again North East French sources have it: LA 239, LM 154, and Paris books. Also, we should not lose sight of the St. Denis/Winchester series. 110⁹, 116¹ and 147¹² all appear in this and related series, as shown in Table 12 above, p. 188.

There remain nine series not yet discussed. I give these in Table 20 overleaf, putting alleluias not in Mn 288 in a circle, and those not in Lbl Harley 5289 in a square.

1. Cjc D.27 - St.Mary's, York, 14th c.
2. Ob Rawl.lit.b.1 - Whitby, 14th c.
3. Ob Rawl.C.892 - Downpatrick, 12th-13th c.
4. Alnwick Castle, private collection - Sherborne, 15th c.
5. Lbl Add.35285 - Guisborough, 13th c.
6. York, missal ed. Henderson, 1874
7. SHRs XXX - Haughmond, 12th c.
8. Hereford, missal ed. Henderson, 1874 (peculiarities of the 14th c. ms. Lbl Add.39675 are entered on the next line)
9. Sarum missal ed. Legg, 1916.

TABLE 20
Other English series

1	5 ²	7 ²	7 ¹²	8 ²	17 ²	20 ²	30 ²	47 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸	114 ¹	117 ⁶	129 ¹	146 ³	147 ¹⁴
2	"	"	"	○	"	"	47 ²	64 ²	70 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	124 ¹	129 ¹	146 ³	147 ¹⁴	147 ¹⁴	
3	"	"	"	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ³	114 ¹	117 ⁶	124 ¹	129 ¹	145 ²		
4				17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	104 ¹	107 ²	117 ⁶	117 ⁶	117 ⁶	117 ⁶	117 ⁶	117 ⁶	117 ⁶	117 ⁶	117 ⁶	117 ⁶
5				17 ²	20 ²	46 ²	58 ²	64 ²	70 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	117 ⁶	129 ¹	146 ³	147 ¹⁴		
6		7 ²	8 ²	17 ²	20 ²	30 ²	46 ²	"	"	"	"	"	"	"	"	"	101 ²	104 ¹	107 ²	113 ⁸	116 ¹	117 ⁶	129 ¹	145 ²	146 ³
7	"	7 ²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	112 ¹	113 ⁸	113 ⁸	117 ⁶	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴
8	"	7 ²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	113 ⁸	117 ⁶	124 ¹	129 ¹	137 ¹	146 ³		
(peculiarities of Lbl Add. 39675)											87 ²					104 ¹	107 ²					129 ¹	145 ²	147 ¹⁴	
9	"	7 ²	17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	117 ⁶	121 ¹	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴	7 ²	101 ²

From a continental point of view, the most unusual alleluias are 8² (Whitby, both York books) and 114¹ (St.Mary's York, Downpatrick).

The non-numerical series of St.Denis/Winchester contains 46² and 121¹. Other possible sources for 121¹ are those of Arras and Brittany. 112¹ might also have come from Brittany.

Taken as a whole, the English series relate to the continent in ways similar to those which link Sicily and North France, but in a more complex way. Just as in

Sicily we see the importation of series from Chartres, Rouen/Evreux/St."andrille, and possibly Bayeux, so in England the series of St.Denis, Dijon, and Bec are to be found. But influences from the North East, and also possibly from Brittany, are discernible.

One final English book, the missal of Lessness now in the Victoria and Albert Museum, has a series of pronounced North East French character, unrelated to any other English, or Norman use. Lessness was affiliated to the Arrouasian order, which presumably accounts for its choice of alleluias. With books of the later religious orders, Carthusian, Dominican, etc., we shall not be concerned in this thesis.

(vii) Statistical comparison of North French, English and Sicilian alleluia series

It remains to present a statistical comparison between the Sicilian series which are central to the thesis and all the others in Normandy, neighbouring areas of North France, and England. In Part II of the thesis, Section 3, will be found complete figures for concordances and percentage similarities between sources. Using the technique described on p.167, I have deployed the sources in groupings displaying their relative affinities in Diagram 12 below. The cut-off points in determining the bands to denote the various degrees similarity were chosen to correspond to differences of one alleluia out of a series of 22, 23 or 24, then two alleluias out 22-24, etc. $\frac{1}{22-24} = 4.5-4.2$, so the bands run at intervals of around 4%.

Table 21 extracts from complete statistics the figures showing the closest relatives of each source:

TABLE 21

Highest percentage similarities between sources

Alnwick:	91 - Lbl Add.26655, Ra 477
AN 93:	95 - Avranches, Cosenza
AN 94:	95 - Avranches
Arras:	91 - Cluny, Lva L.404, St.Maur
Avranches:	96 - Cosenza, PLn XIV.F.16
	95 - AN 93, AN 94
BAY 121:	87 - Paris, Pn lat.13255
	86 - Lbl Add.15419, LM 154
Br II.3824:	95 - MO H.159
	91 - Ob Laud misc.358, R 276
CA 61:	96 - Lbl Add.34662
Cambrai:	91 - Lbl Add.18032, Lbl Add.34662, Lva L.404
	90 - R 305
Ccc 270:	100 - Ob Laud misc.358, R 276
Cjc D.27:	91 - AN 93, AN 94, Lbl Add.26655, O 129
Cluny:	96 - St.Maur
Cosenza:	100 - PLn XIV.F.16
Coutances:	100 - Pn lat.1105
Du Cos.V.v.6:	100 - MO F.160
	96 - Ccc 270, Pn lat.1105, R 192
Hereford:	91 - CA 61, Lbl Add.34662, Ob Rawl.C.892, Pn lat.13254, R 291, Rouen
Lbl Add.15419:	86 - BAY 121, CA 61, R 305
Lbl Add.18032:	95 - St.Maur
Lbl Add.23935:	91 - Lbl Add.26655, Ra 477, Rouen, Sarum
Lbl Add.26655:	96 - Cosenza, Coutances, O 129, Ob Laud misc.358, Pn lat.1105, R 276, Ra 477, Rouen, Sarum
Lbl Add.34662:	96 - CA 61, Lva L.404, Rouen
	95 - R 305
Lbl Add.35285:	91 - Ob Laud misc.358, Pn lat.14446, R 276
LM 154:	95 - Lbl Add.34662
LM 353:	83 - Ccc 270, Coutances, Ob Laud misc.358, R 276
Lva L.404:	96 - Lbl Add.34662
	95 - R 305
Mn V.20-4:	100 - PRO 12
	91 - Ccc 270

TABLE 21 (continued)

MO H.159:	95 - Br II.3824
	91 - O 129, Ob Rawl.C.892
Nn VI.G.11:	91 - Cosenza, Lbl Add.34662, Lva L.404, Ob Laud misc.358, R 276, Rouen, SHRs XXX
	90 - R 305
Noyon:	87 - Lbl Add.34662, Rouen, Sarum
O 129:	96 - Cosenza, Lbl Add.26655
Ob Bodley 579:	91 - Lbl Add.34662, Lva L.404
Ob Laud misc.358:	100 - Ccc 270, Pn lat.1105, R 192, R 276
Ob Rawl.C.892:	91 - A 93, Hereford, MO H.159
Ob Rawl.lit.b.1:	96 - R 192
Ob Uc 169:	87 - Ob Rawl.C.892
Paris:	96 - Pn lat.13255
PLn XIV.F.16:	100 - Cosenza
Pn lat.1105:	100 - Coutances, Ob Laud misc.358, R 276
Pn lat.13252:	91 - CA 61, Lbl Add.26655, Lbl Add.34662, LM 154, Lva L.404, Rouen, Sarum
	90 - R 305
Pn lat.13254:	96 - PLn XIV.F.16, R 291, SId
Pn lat.13255:	96 - Paris, St.Maur
	95 - R 305
Pn lat.14446:	91 - Lbl Add.35285, R 291
PRO 12:	100 - Mn V.20-4
R 192:	100 - Ob Laud misc.358, R 276
R 276:	100 - Ccc 270, Ob Laud misc.358, Pn lat.1105, R 192
R 291:	96 - Cosenza, Pn lat.13254
R 305:	95 - Lbl Add.34662, Lva L.404, Pn lat.13255, St.Maur
Ra 477:	96 - Cosenza, Lbl Add.26655
Rouen:	96 - Cosenza, Lbl Add.26655, Lbl Add.34662, Sarum, SHRs XXX
Sarum:	96 - Lbl Add.26655, Rouen
SHRs XXX:	96 - Cosenza, Rouen
SId	96 - Cosenza, PLn XIV.F.16, Pn lat.13254
St.Maur:	96 - Cluny, Pn lat.13255
T 522:	91 - Lva L.404
WO F.160:	100 - Du Cosin V.V.6
	96 - Ccc 270, Pn lat.1105, R 192
York:	88 - Cjc D.27
	87 - Lbl Add.34662, Rouen

DIAGRAM 12

Source groupings - post-Pentecost alleluia
series: North France, England and Sicily
(a) 94-100%

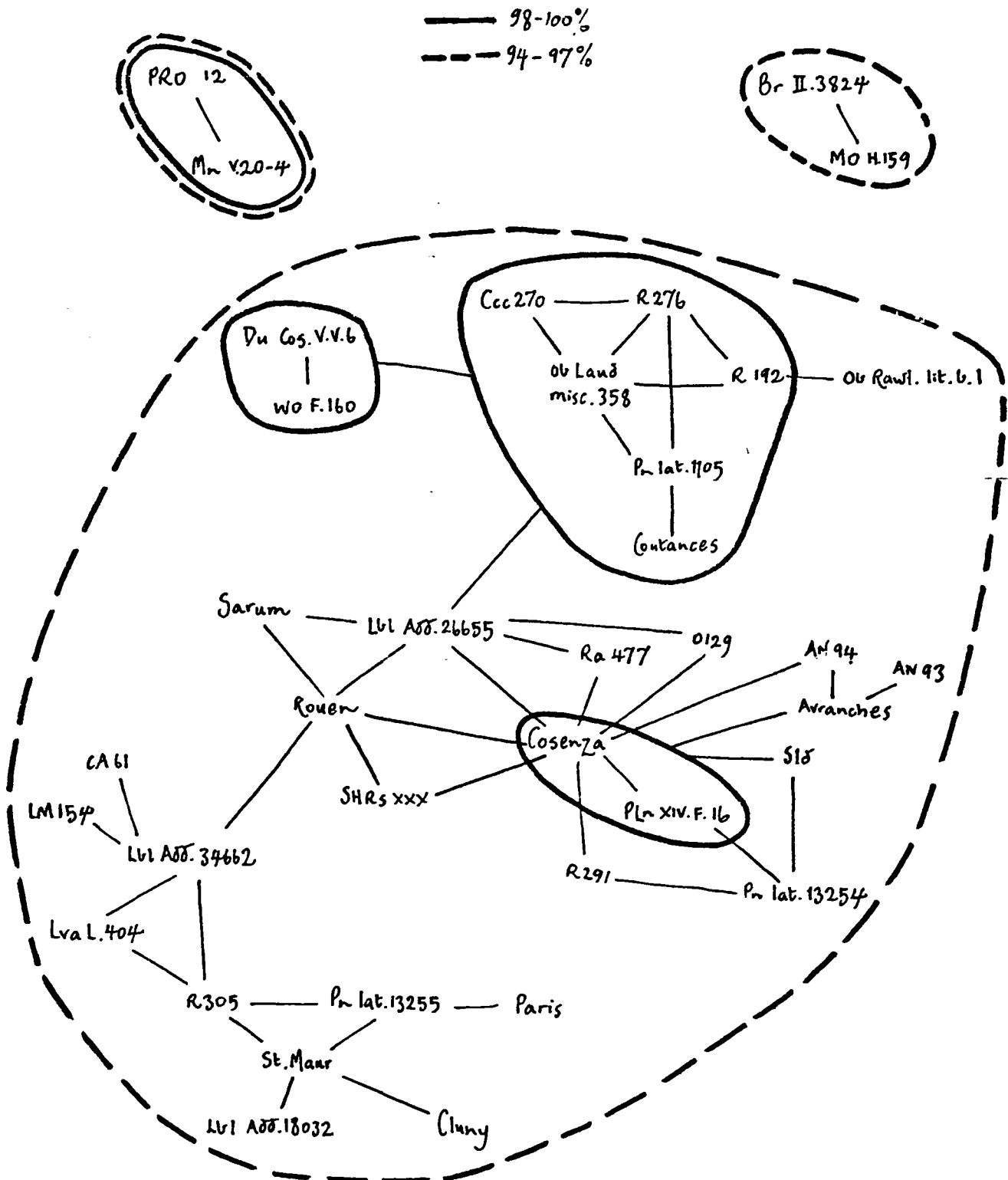
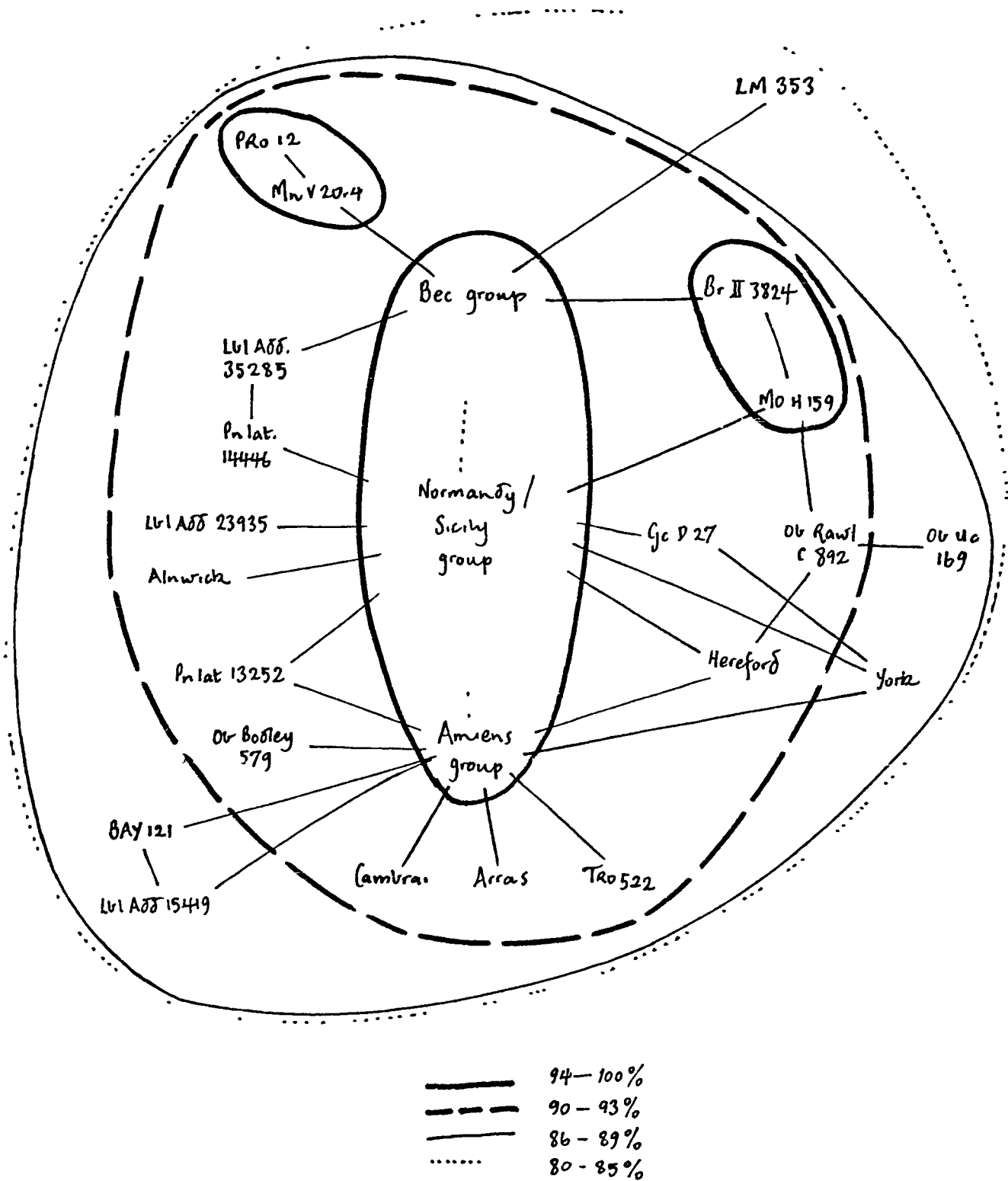


DIAGRAM 13
(b) 80-100%



at 90-91% N-vi g II relates
to all three central groups

Although a large number of sources appear to be united above the 94% level (Diagram 12), it will be noticed that they can be divided with reasonable justification into three groups. Only the Evreux source Lbl Add.26655 links the main Norman group to the Bec family. Only the Rouen source links the main Norman group to the Amiens group, and only via the St.Valéry source Lbl Add.34662. (The names chosen for the three groups in Diagram 13 are purely for convenience, and do not imply anything as to the groups' origins. Leroquais, 1924, states that R 305, from Montauve in the diocese of Evreux, follows Amiens use; the Amiens series is unknown to me, but Amiens is a convenient geographical centre for this group of sources.)

In Diagram 12 the Sicilian sources in which we are most interested seem to be grouped with a rather large number of others. Granted that they are not likely to be related to sources in Diagram 13, can the Sicilian sources really be said to have series significantly different from all the others in the main group in Diagram 12? In Table 22 I give the percentage similarity of the Cosenza series (whose 24 alleluias include the 23 of PLn XIV.F.16) to all the others, and it can be seen that outside the main Norman and Sicilian group of sources, Cosenza really has few relatives. We should be wary of positing a significant relationship between series with two different alleluias; and three or more differences rules out a close connection.

TABLE 22

Percentage similarity of Cosenza to all other sources

100 - PLn XIV.F.16	
96 - Avranches, Lbl Add.26655, O 129, R 291, Ra 477, Rouen, SHRs XXX, SId	
95 - AN 94	
92 - Coutances, Pn lat.13254	
91 - AN 93, Lbl Add.34662, LM 154, Lva L.404, Nn VI.G.11, Sarum	
90 - R 305	
88 - Cambrai, Cjc D.27, Ob Laud misc.358, Pn lat.1105, R 276	
87 - CA 61, Lbl Add.23935, Pn lat.13252, TRO 522	
86 - Alnwick, Hereford, MO H.159	
83 - Arras, BAY 121, Br II.3824, Ccc 270, Cluny, Du Cosin V.V.6, Lbl Add.35285, Noyon, Ob Bodley 579, Ob Rawl.C.892, Paris, Pn lat.13255, Pn lat.14446, R 192, WO F.160, York	
82 - Lbl Add.18032	
79 - Mn V.20-4, Ob Rawl.lit.b.1, St.Maur	
78 - PRO 12	
77 - Lbl Add.15419	100 = no differences
74 - LM 353	95-96 = 1 difference
73 - Ob Uc 169	90-92 = 2 differences
	86-88 = 3 differences
	82-83 = 4 differences
	77-79 = 5 differences
	73-74 = 6 differences

It may be noted in passing that for the sake of comprehensiveness I have included the following special series in the calculations given in Part II, Section 3:

- (a) as "Hereford X" - the Hereford series as edited by Henderson, 1874, plus the other alleluias found in Lbl Add.39675. The series forms a unity with Lbl Add.34662 and Rouen.
- (b) as "Mn V.20-4 revised" - the series in Mn V.20-4 which results from the margin incipits (see above p.203). This series scores 91 against most sources in the 'Normandy/Sicily' group.
- (c) as "Sarum X" - the normal Sarum series of 23 plus the two alleluias out of numerical order often appended for extra Sundays. This series forms a unity with Lbl Add.26655.

(viii) Hypothetical source series

Before proceeding to a summary of the points significant for our knowledge of Sicilian uses which have emerged from the above survey, I return briefly to the question of possible 'source series', the 'Ur-fascicle' from which smaller series might have been derived. This question relates chiefly, of course, in the present context to Mn 288.

Diagram 12 displays three groups of closely related sources, those which in Diagram 13 we have called the Bec, Normandy/Sicily and Amiens groups respectively. It might be suggested that each of these three groups of sources are dependent upon a pre-existing larger series.

The closest knit group is the Bec family (discussed above, p.210). The theory of the 'Ur-fascicle' immediately receives some support from the fact that if we conflate the series of Du Cosin V.V.6, W0 F.160, Ccc 270, R 276, Ob Laud misc.358, R 192, Pn lat.1105, Coutances and Ob Rawl.lit.b.1, then we arrive at the series in Lbl Harley 5289, with only two additions: 101^2 in Coutances and 8^2 in Ob Rawl.lit.b.1. 8^2 is especially rare (known to me otherwise only from Cjc D.27) and is unlikely to have been part of any source series — it is a local addition. 101^2 is common in only two areas, Rome and South Italy, and the Angers-Avranches group: so this too is likely to be a local addition in Coutances.

The Normandy/Sicily group is larger and less closely knit. Taking in all the fourteen sources displayed on Diagram 12, and comparing them with Mn 288, we find the

following are not included among the 27 alleluias of Mn 288:

- 96¹ (Pn lat.13254) - rare (Paris, Sens, and a handful of other sources), unlikely to have been part of a Norman source fascicle
- 112¹ (SHRs XXX) - very rare (Sens, Autun, oldest non-numerical series, etc.), perhaps known from a Breton series
- 113¹ (AN 93, AN 94, Avranches) - rather uncommon, but since it is known at Angers, Avranches and also Le Mans, it would not have been surprising to find it in Mn 288
- 121¹ (Sarum) - rather rare, probably known in England from a Breton, or St.Denis type, or Arras source. Not a likely candidate for a Norman source fascicle
- 147¹² (O 129) - fairly common; it would not have been surprising to find it in Mn 288
- 148² (Ra 477) - very rare (Noyon, Lyons, Brittany); its presence in the Jerusalem source is puzzling, and one would not have expected to find it in Mn 288

Of the above, therefore, only 113¹ (possibly) and 147¹² are likely candidates for a Norman 'Ur-fascicle', and this means that Mn 288 is a very plausible representative of such a hypothetical collection.

Since I know of no extant alleluia collection which might be considered as an 'Ur-fascicle' for the Amiens group I shall not prolong the investigation into those sources. Suffice it to say that it is a relatively easy matter to establish a hypothetical source series for the area, which has possible uses when, for instance, considering the exemplars from which the large series in Pn lat.903 might have been compiled (see above, p.206).

(ix) Significance of the Sicilian post-Pentecost alleluia series

Mn V.20-4, PLsd 8 and PLsd 11 all have a post-Pentecost alleluia series which is identical to that found in Chartres

books. This can only mean that a Chartres exemplar was present among those drawn upon when the use of Palermo cathedral was codified. The Chartres alleluia series is quite distinct from any other.

Mn V.20-4 later received marginal corrections which appear to be designed to bring it into line with another Sicilian series, whose earliest witness is PLn XIV.F.16. This other series is also found in sources from Messina (printed missals), Cosenza (printed missal of 1549) and Syracuse (SId). Its closest relatives are the series of Rouen, Evreux (Ibl Add.25566), Jerusalem (Ra 477), Fleury (O 129), Angers (AN 94), Avranches, Chelles (Pn lat. 13254), St.Wandrille (R 291) and Haughmond (SHRs XXX). But it (and the series of Rouen, Evreux and St.Wandrille) is completely contained within the 27 alleluia series of Mn 288. The most likely explanation for this is that the series of Mn 288 either gave rise to, or was compiled from, several Norman series, was imported into Sicily, and there generated the series in PLn XIV.F.16, etc. We cannot, however, be more precise about the actual church which might have supplied the series to Sicily.

The first two thirds of what appears to be the Bayeux series is contained in PLcom 2.Qq.G.131, a source about which nothing is known except that it purports to be a Palermitan use.

(x) Easter week alleluias

The choice of alleluias for Easter week and the subsequent Sundays is even less consistent in medieval

liturgical sources than their choice of post-Pentecost alleluias. Their texts are not drawn from the Psalter. As a postscript to the discussion of the post-Pentecost alleluias, I give a brief survey of the alleluias used in Easter week in North French, English and Sicilian sources. They are tabulated in Part II, Section 3, of the thesis, in order of proximity to the Sicilian sources.

The table may be read in two ways. First, it lists sources which have five concordances out of five (out of six in the case of PLsd 8 and 11) with the Sicilian sources; and then four out of five. Secondly, it shows where sources agree in assigning a particular alleluia to a particular day of the week.

Even the briefest inspection of the data on simple concordances shows that they cannot be regarded as a reliable guide to significant relationships between sources. To take the first manuscript cited, Mn 288:

- (a) it has five concordances with a manuscript from Haughmond abbey in Shropshire.
- (b) it has four concordances with sources from (in order) Palermo, St.Magloire, Palermo, St.Mélaine of Rennes, Vannes, St.Albans, Whitby, Durham, Jerusalem, Rouen (and Cambrai), Chartres, Troarn, Meaux, St.Wandrille, St.Valéry, St.Maur (3 sources), Avranches, unknown, Dijon, Abingdon and Nogent-le-Rotrou.

Although some of these concordances are interesting, their value is vitiated by the obvious irrelevance of many of the others. There can be no question of a direct connection between Mn 288 and the Haughmond manuscript SHRs XXX — thus this part of the exercise loses most of its force.

More revealing is a count of those sources which assign their alleluias to the same days of the week as the Sicilian sources. The following have four alleluias on the same days as the latter:

Mn 288 - PLsd 8, PLsd 11, Mn V.20-4, PRO 12, Pn lat.14446

PLn XIV.F.16 - Cosenza 1549 (etc.), PLsd 8, PLsd 11

Cosenza 1549 - PLn XIV.F.16 (etc.), Lbl Add.26655 (etc.)

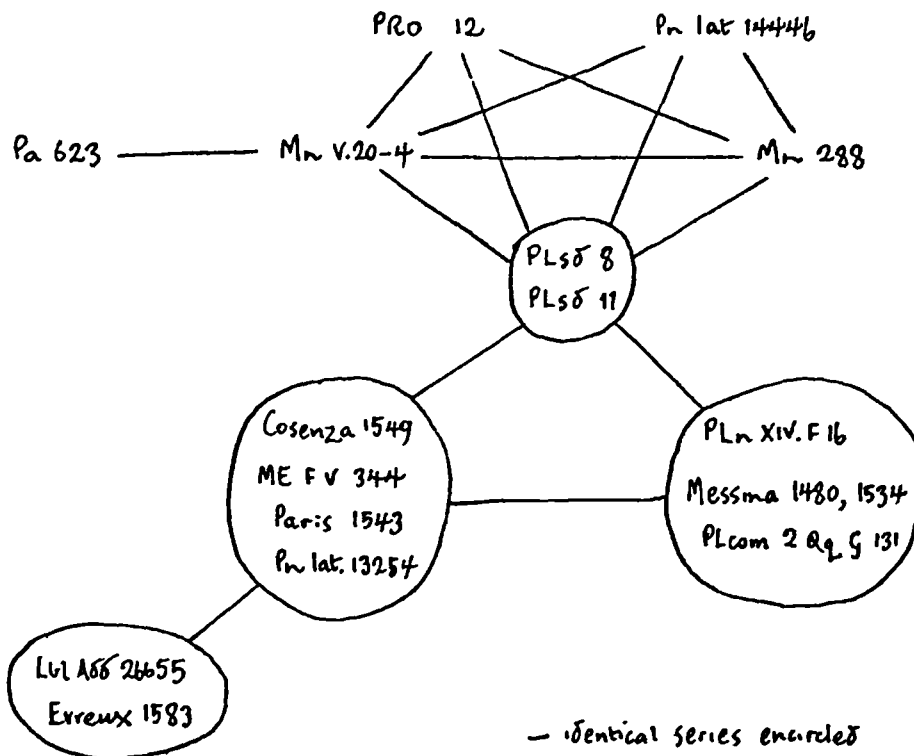
Mn V.20-4 - Mn 288, PLsd 8, PLsd 11, Pa 623, PRO 12, Pn lat.14446

PLsd 8, PLsd 11 - Mn 288, PLn XIV.F.16 (etc.), Cosenza 1549 (etc.), Mn V.20-4, PRO 12, Pn lat.14446

And we can deploy this information on a diagram:

DIAGRAM 14

Source groupings - Easter week alleluias



- identical series encircled
- a line joins sources with four identical assignments

Here we seem to have two distinct North French traditions: one with the Chartres source PRO 12 and the Troarn book Pn lat.14446; and the other including books from Evreux and Paris. PLsd 8 and PLsd 11 fall between the two; most of the other Palermo and Messina books fall into the latter group. Mn V.20-4 goes with Chartres, as in the survey of post-Pentecost alleluia series. And this time it is joined by Mn 288, which previously had appeared part of a Norman, rather than Chartrain, family.

Although the results of comparing assignments are more convincing than those of simply counting concordances, it cannot be said that the survey of Easter week alleluias is an absolutely reliable method of identifying related sources. If we were to survey the alleluias of the whole of the Easter season, no doubt more satisfactory conclusions could be drawn. But this is beyond the scope of my thesis. In fact, the complete Easter cycles of notated sources are included as a matter of course in the survey which is discussed in my next chapter, a survey of the complete alleluia repertories of North French, English and Sicilian manuscripts.

CHAPTER 9. ALLELUIA REPERTORIES

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(i) The nature of the survey

In the previous chapter, the series of alleluias for the Sundays after Pentecost, and the alleluias of Easter week, were traced through a large number of sources, from graduals and missals with music down to ordinals with no more than a verse text incipit. In the present chapter I shall discuss briefly the complete repertoires of alleluias in sources with music.

Of all the proper chants of mass, the alleluias are the most variable in assignment. Composition of alleluias hardly ceased throughout the Middle Ages, and during the 9th and 10th centuries, when little was added to the corpus of other proper chants, many new alleluias were composed. Knowledge of the alleluia repertory of a source can thus help localize it and aid understanding of its derivation, since sources are so rarely in agreement through the whole of their repertory. Sources with music add an important dimension to our understanding of traditions, since some texts were set to different melodies in different places. Some melodies remained purely local, never achieving wide currency outside one restricted area, although they might be used for more than one text in that area.

The obvious starting point for this investigation is the catalogue of alleluias from before 1100 compiled by Schlager (1965 - Schlager's numbering system is followed throughout this thesis). Practically all the alleluias found in the Sicilian sources, although these date from after 1100, are to be found in the catalogue.

Ideally, one would like to set the Sicilian sources in their complete European context, by compiling statistics on the agreement between all sources in Schlager's catalogue and adding in the Sicilian ones. Time has, however, prevented my accomplishing this task to date. I have instead selected a restricted number of sources from Sicily, from Normandy and the surrounding area, and from England, 35 in all. After making a complete catalogue of their alleluia repertories, I have selected the alleluias which appear in 10 or less of the 35 sources. In Part II of the thesis, Section 4, I have listed the 123 alleluias which are to be found in only from 2 to 10 of the sources. Diagrams 15 and 16 overleaf show the interrelationships between the sources, according to their choice among the 123 rare alleluias.

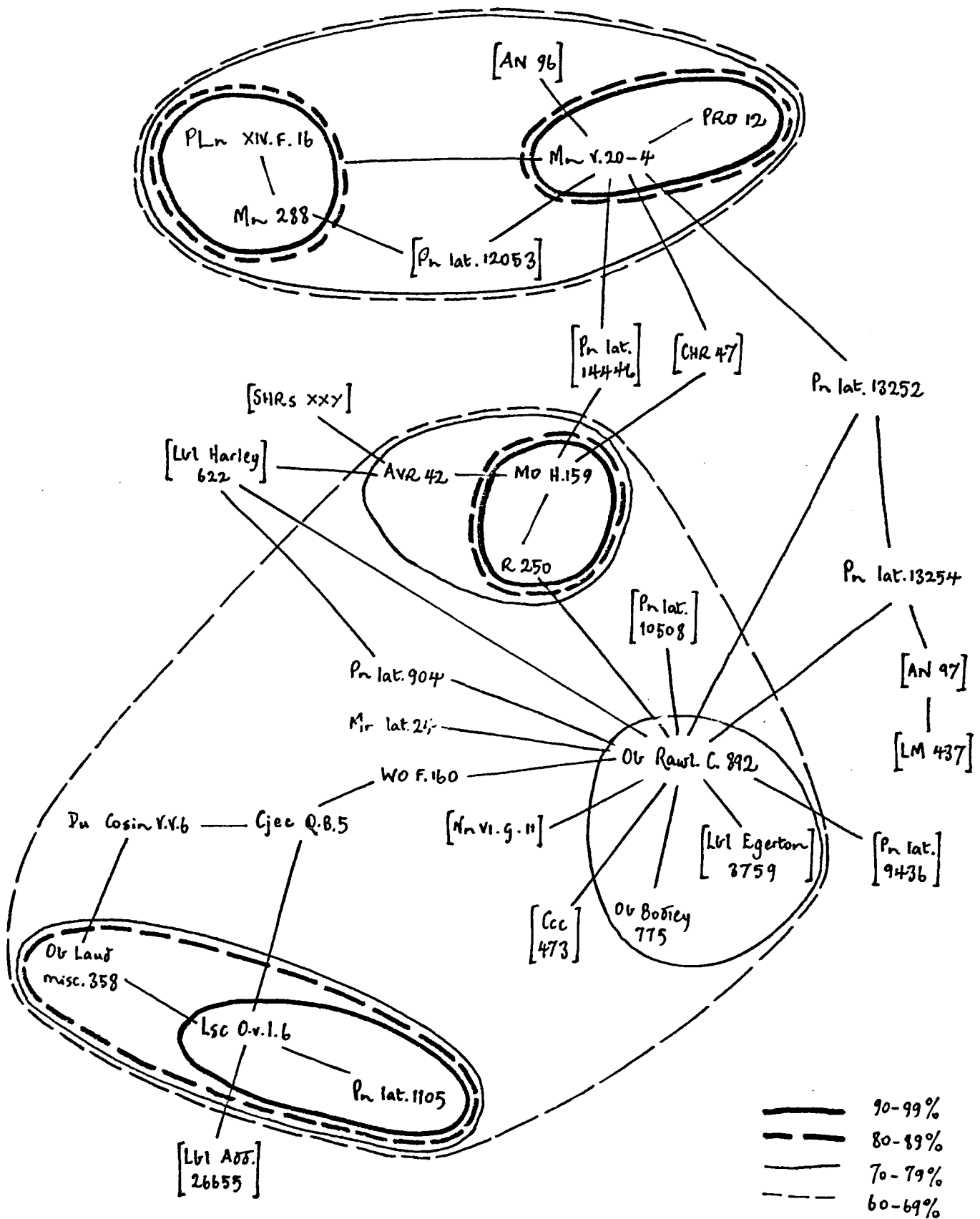
Two diagrams have been provided for the following reason. From Diagram 15 it is apparent that the Downpatrick gradual, Ob Rawl.C.892, draws upon two otherwise distinct traditions, the Norman monastic tradition deriving from Dijon, and the English monastic tradition deriving from Winchester, Canterbury and Bec. Diagram 16 omits the Downpatrick source, and permits clearer recognition of these traditions. Table 23 analyzes the significant alleluias of the Downpatrick gradual, separating out the alleluias it has borrowed from the various Norman and English traditions.

(ii) The Sicilian repertories

From the diagrams it is clear that the Sicilian books are closely similar in repertory to each other. Mn V.20-4, as might have been expected from the previous chapter's

DIAGRAM 15

Source groupings - alleluia repertoires



Square brackets enclose sources with less than 10 of the 'rare' alleluia considered in the survey

DIAGRAM 16
Source groupings - alleluia repertoires
excluding Ob Rawl.C.892

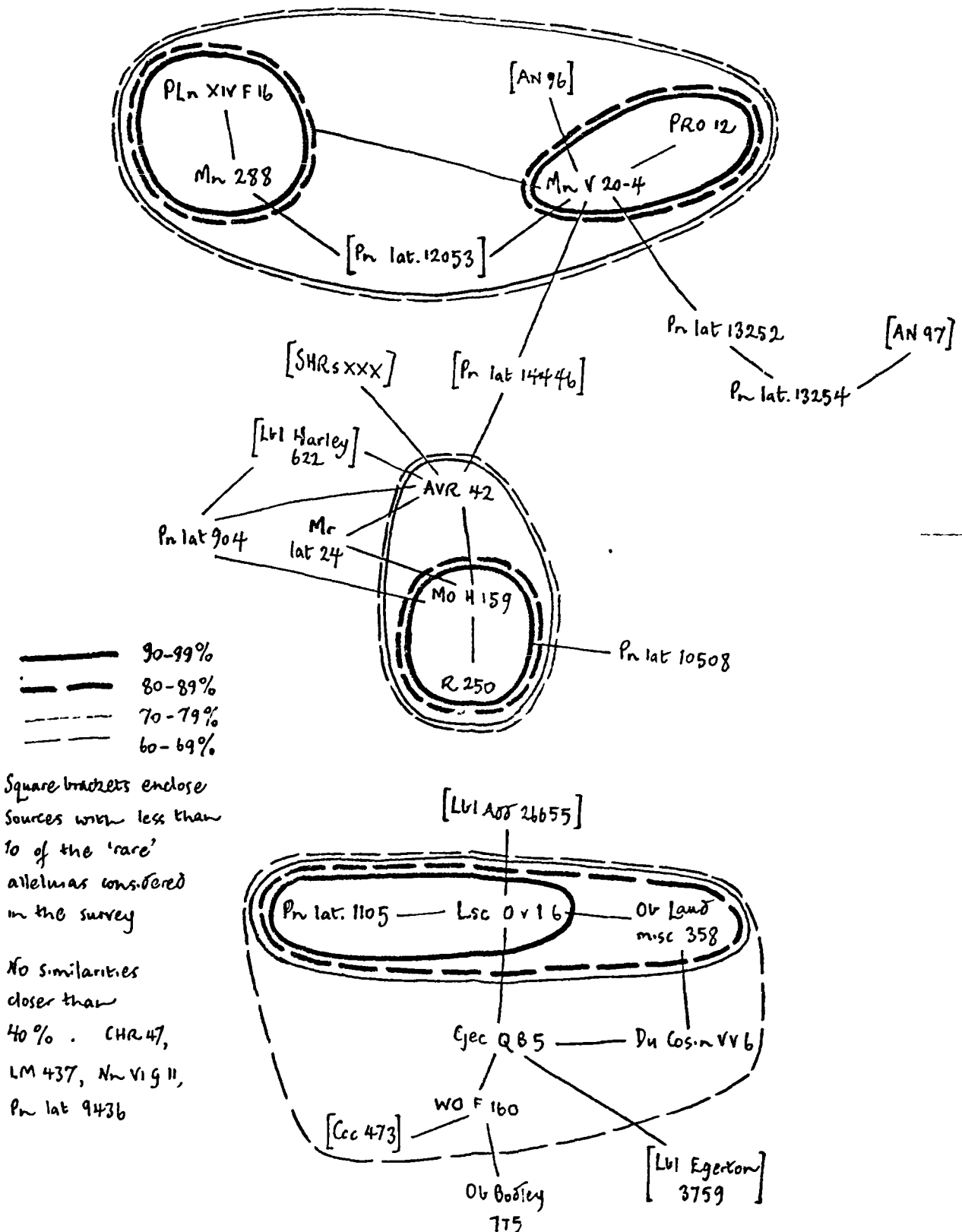


TABLE 23

Norman and English alleluias in the Downpatrick gradual

(a) from the Dijon tradition		
55	Pa	Christus mortuus est
168	Pa	Crucifixus surrexit a mortuis
29	Pa	Crucifixus surrexit tertia die
383d	Pa	Ego veritatem
229	Asc.	Christus surrexit ... et ascendens
144c	Asc.	Regnavit dominus super
256a	Pe	Caritas dei
47b	Pe	Spiritus paraclitus docebit
11	Pe	Spiritus qui a patre
285c	Pe	Spiritus sanctus docebit
(b) from other Norman traditions		
272	Innocents	Hil sunt
128a	Pa	Ego sum
80'	post-Pe	Domine deus meus in te
192	Holy Cross	Mihl autem
1382	Assumption	Assumpta est Maria
333'	Nicholas	Tumba sancti Nicholai

MO H.159, R 250, AVR 42
 MO H.159, R 250
 MO H.159, R 250, Pn lat.904
 MO H.159, R 250, AVR 42, Pn lat.904,
 Mr lat.24
 MO H.159, AVR 42
 MO H.159, R 250, AVR 42, Mr lat.24
 (also Italian sources)
 MO H.159, AVR 42, Pn lat.904, WO F.160
 MO H.159, R 250, AVR 42, Pn lat.10508
 (also Beneventan sources)
 MO H.159, R 250, AVR 42, Pn lat.10508,
 Pn lat.904 (also Beneventan sources)
 MO H.159, R 250, Pn lat.10508, Pn
 lat.904 (also Beneventan sources)

Pn lat.904, Lbl Harley 3965
 Lbl Add.26655, Mn V.20-4, Mn 288,
 Pln XIV.F.16, Nn VI.G.11 (also
 Pn lat.13252, 13254, 12053)
 Mn V.20-4, Mn 288, Pln XIV.F.16 (also
 CHR 47, PRO 12, Pn lat.13254)
 Lsc O.v.I.6, Pn lat.904
 Lbl Add.26655, Mn V.20-4, Mn 288, Pln
 XIV.F.16 (also CHR 47, Pn lat.13254)
 Lbl Add.26655

(continued over)

TABLE 23 (continued)

(c) From English traditions			
46h	Advent	Rex noster advent	
23	N.D.	Dies/ymera	Ob Bodley 775, Du Cosin V.V.6, WO F.160, Cjec Q.B.5 (also Pn lat.9436, 13254)
92	Pa	Gavisi sunt	Ob Bodley 775, Ccc 473, Du Cosin V.V.6, WO F.160 (also Pn lat.13252)
214	Trinity	Deus pater deus filius	Ob Bodley 775, Ccc 473, Du Cosin V.V.6, WO F.160, Cjec Q.B.5
246d	John Baptist	Precursor domini	Ob Bodley 775, Du Cosin V.V.6, WO F.160, Ccc 473, Du Cosin V.V.6, WO F.160, WO F.160, Cjec Q.B.5
228a	Peter and Paul	Beatus es Simon Barjona	Ob Bodley 775
77u	Paul	Sancte Paule apostole predicator	Ob Bodley 775 (also Pn lat.9436) [Cjec Q.B.5]
22a	Common	Ecce quam bonum	Ob Bodley 775
288e	Common	Vos qui secuti estis	Ob Bodley 775, Ccc 473, WO F.160, Cjec Q.B.5, SHRS XXX

results, is closer to PRO 12 (St.Père, Chartres) than to any other book; but the two other Palermo sources, Mn 288 and PLn XIV.F.16, come within the same Chartres/Sicily family. Of the sources closest to Mn 288 and PLn XIV.F.16 in their post-Pentecost alleluia series, those from Rouen, Evreux and Angers, only the Angers source now remains in contact. Rouen (Pn lat.904) allies itself with Dijon (MO H.159), and the Evreux source (Lbl Add.26655) with Bec (Pn lat.1105), albeit through a rather limited number of alleluias.

In Table 24 overleaf I list the alleluias which appear to be crucial in determining the affiliations of the Palermo sources, preceded also by the unica in those manuscripts (some altogether unique, some unique among the 35 sources used in the survey). A brief indication of the extent to which these alleluias are found outside the 35 sources is appended to each item.

Nearly all items on the list concern Mn V.20-4. This source has a large and interesting selection of alleluias, 157 in all, which extends from its base in the Chartres repertory down to Aquitaine, and includes some items adopted from the local South Italian repertory (Benevento, Monte Cassino, etc.).

As can be seen from the last set of items in Table 24, the Sicilian sources are relatively uninterested in the Norman monastic repertory emanating from Dijon.

The Chartres tradition appears from this survey to have been the dominant influence upon the Sicilian alleluia repertories.

TABLE 24
Significant allelulas in the Sicilian repertories

(a) unica				
271J	Pe	Spiritus est deus	Mn V.20-4	Aquitaine
224'	Agatha	Mentem sanctum	Mn V.20-4	no other source
383Z	Laurence	In craticula	Mn V.20-4	no other source
51Z	Nicholas	Tumba sancti	Mn V.20-4	no other source
199Z	Nicholas	Sce N. dulcedo	Mn V.20-4	no other source
9130	Dedication	Hec est domus	Mn V.20-4	PSc C.120, Rv C.52
213	Rogation	Quis vestrum	Mn V.20-4	Aquitaine
194b	Common	Celi enarrant	Mn V.20-4	Italy
348b	Common	Hec est vera fraternitas	Mn V.20-4	Italy
282a	Common	Preciosa	Mn V.20-4	Italy, Germany
(b) Sicilian				
179'	Pa	Usquemodo	Mn V.20-4, Mn 288, Pln XIV.F.16	no other source
(c) Sicily and Chartres				
242c	Vig.N.D.	Orietur	Mn V.20-4, PRO 12	Gambrai
27z	Pa	Lapidem	Mn V.20-4, Mn 288, Pn lat.14446, PRO 12	Aquitaine
271z	Pa	Surr.alt. de sepulchro	Mn V.20-4, Pn lat. 14446, PRO 12	
271p	post-Pe	Dominus regit me	Mn V.20-4, PRO 12	
44X	Martin	Martinus Abrahe sinu	Mn V.20-4, PRO 12	
187a	Common	Clamaverunt iusti	Mn V.20-4, PRO 12, Pn lat.9436	North France
300"	Common	Dilexisti iusticiam	Mn V.20-4, PRO 12	
134	Common	Elegit te	Mn V.20-4, Mn 288, Pln XIV.F.16, PRO 12, CHR 47, Pn lat. 12053	North France
(d) Sicily and Dijon				
184b	Vig.N.D.	Crastina die	Mn V.20-4, MO H.159, R 250, AVR 42	
284c	Common	Letamini in domino	Mn V.20-4, Mn 288, Pln XIV.F.16, MO H.159, AVR 42	Italy
272	Common	Sancti tui dne floreunt	Mn V.20-4, Mn 288, Pn lat.904, MO H.159,	Internationally known

CHAPTER 10. SEQUENCE REPERTORIES

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(i) Introduction

The purpose of this chapter is to compare the repertoires of sequences in North French, English and Sicilian medieval sources, with the aim of discovering their interrelationships and derivation, with particular emphasis on the Sicilian books.

It will be seen from a glance at the list of sources consulted for this chapter that very disparate types of book were used, and that the numbers of sequences they contain vary quite widely. Therefore, before the repertoires are analyzed, I give a brief account of the sources in which they are contained (section ii below).

Section iii is a rapid survey of the repertory of the 9th and 10th centuries, the essential background to the 11th-12th century repertoires which are the central topic of the chapter.

I then proceed to a discussion of the 11th-12th century additions to the older repertory. Since very few second-epoch and no third-epoch sequences appear in the Sicilian sources, I have felt justified in limiting the investigation to first-epoch compositions (although I have not suppressed relevant information on the later pieces). There follows an examination of the relationships between sources, according to their choice of sequences. The lists of sequences in each source, and tables giving the numbers of concordances and percentage similarities between sources, are contained in Part II of the thesis, Section 5.

It will emerge from this discussion that it is not easy to 'place' a single sequence, except in a general way. For

instance, while we may say that a sequence is usually found only in Norman books, or only in books from the Cambrai area, it is usually impossible to say that one particular sequence was composed in Rouen, or Cambrai (except in the case of a sequence for a local saint). It is more satisfactory to deal with repertories of sequences. They may be handled in a way similar to the alleluias discussed in the two previous chapters, where the choice of one single alleluia in itself usually indicated very little, but the cumulative choice of a whole series might be very revealing.

Sequences for local saints are not considered here. But full information on these local items is given in the notes on each source in Part IV of the thesis. This information is relevant to the provenance of a source but not usually to its derivation.

(ii) The sources

1. Different types of book

Since this chapter is concerned with concordances pure and simple, and not with details of text, the evidence of many different types of collection may be utilized. It does not matter whether we have a copy of a sequence with complete text and music, or merely a text incipit, so long as the identity of the piece is clear (some incipits are in fact ambiguous: 14.Christi hodierna, 98.Benedicta, 99/100. O alma trinitas, 130/240.Clariss vocibus — numbers assigned to sequences are those of the catalogue in Part II, Section 5). Occasionally we may have no source for the melody of a

sequence, but this is rare, and does not substantially prejudice our knowledge of the repertory of melodies known in North France and elsewhere.

I now list the collections of sequences which are central to this chapter, according to the type of book in which they are to be found. First I give the main North French, English and Sicilian collections. After that I shall consider the supporting evidence of collections earlier than c.1030, and later collections from outside the 'central' area.

TABLE 25
NORTH FRENCH, ENGLISH AND SICILIAN SEQUENCE COLLECTIONS,
10th-14th centuries

- (a) self-contained collections of sequences, with music
- in tropers: Ob Bodley 775, Ccc 473, Lbl Cotton Cal.A. XIV, Ob Uc 148, Ob Lyell 9, Cu Add.710 (after an ordinal), Ra 435, Pn lat.13252, CA 78, Lbl Royal 8.C.XIII, Pn lat.10508, Mn 288, Mn 289, Mn 19421, Nn VI.G.11
 - in graduals: WO F.160, PRO 12, Pn lat.13254, CA 60, CA 61, R 277, R 249, Ra 477, SHRs XXX
 - in noted missals: Pa 135, Mr lat.24
 - other: Lbl Harley 2961 (after a collectar and hymnal), O 129 (after an ordinal)
- (b) self-contained collections of sequences, without music
- in noted missals: Cu Kk.i.6
 - in missals: Lbl Add.37519, Ob Rawl.lit.b.1, Lva L.404
 - other: Cu Ll.i.10 (with historical matter and a prayer-book)
- (c) sequences distributed over the church year, with music
- in graduals: Du Cosin V.V.6, Lbl Royal 2.B.IV, Lbl Egerton 3759, Lbl Harley 622, Lbl Harley 3965, Ob Lat.lit.b.5, AN 96, AN 97, LG 2, R 250, Br II.3824, Mn V.20-4
 - in noted missals: LM 437, Pn lat.904, Pn lat.1105

- in missals: Lwa, Lbl Harley 5289, BRp 2

(e) sequence incipits

- in missals: Sarum, R 276
- in ordinals: WO F.160, Ob Uc 169, AVR 46/216

(The Sarum series is that given in Legg, 1916, an edition of the text of Pa 135, Mr 24 and Bu 2565, which differs to a greater or lesser extent from the type 'a' collections also contained at the end of these sources.)

The books in categories a, b, c and d may also contain incipits for sequences throughout the church year. This is the case, for instance, with PRO 12 and R 277. Usually this tells us no more than does the main series of sequences written in full, except where it makes more explicit the use of sequences of the Common of Saints, or clarifies scanty rubric in the main series. Only where the sequence collection is not compatible with the rest of the source are these incipits of major significance for this study: this is the case with Pa 135, Mr lat.24 and Lbl Add.37519, whose collections are not compatible with the Sarum series indicated by incipits in the main part of the book.

I have not listed above the following books, given in Misset and Weale (1888-92), since I do not know how the sequences are arranged in the source: Alnwick (a missal), AUc 6, Pn lat.1107 (a noted missal) and Pn 16823 (a noted missal).

Do the circumstances in which the sequences are preserved affect their selection and transmission? At first sight one is inclined to answer in the affirmative, since some of the biggest collections are in tropers (e.g. Mn 289 and 19421) while some missals or graduals make much smaller provision (e.g. Mn V.20-4, LM 437). This gives the

impression that the cantor's special music book, the troper, is likely to contain the fullest provision of sequences necessary to the whole church year, and may even contain supplementary, extra pieces to be performed at his discretion; while the missal will transmit only those sequences which are firmly established as essential to the most important feast days.

No doubt there is some truth in this. Some early tropers such as Pn lat.1084 and 1118 do indeed contain exceptionally large repertories, and seem to be attempts to record a repertory undergoing rapid expansion. But as a general rule, in the 11th-12th centuries and later with which I am chiefly concerned, the choice and size of the repertories appears to me to be reasonably constant in a particular church, however the sequences have been gathered together. This can be seen in the case of the Cambrai sources, CA 60 (a collection at the end of a missal) and CA 78 (a troper) which are practically identical; and in the case of the Rouen books Pn lat.904 (distributed throughout a missal) and R 277 (a collection at the end of a missal) which are also practically identical. The largest difference in size of collections from the same church do not (at least among the sources I have studied) exceed about 15% (Mn 288 has 60 sequences, Mn 289 has 70). The differences between collections from different churches are often far greater, of the order of many hundred per cent.

This suggests that in the period with which I am concerned sequence repertories were fairly well established and static within a particular church, although different churches might make much fuller or more meagre provision

for the singing of sequences. Naturally, given the number of books which must have been lost over the centuries, we cannot discount the possibility that, say, at Le Mans, tropers once existed with many more sequences than are contained in surviving Le Mans missals. But generally, this reservation will not affect our calculations too drastically.

In most of what follows, and in the tables given in Part II, Section 5, usually only sequences of the first epoch are considered, for the reason, given above, that the Sicilian sources central to this study do not contain more modern pieces. But many churches are represented by later sources, written after the third-epoch type of sequence had superseded many older pieces. It should not be forgotten, therefore, that the true size of the Chartres repertory, for instance, is not 34 (first-epoch sequences), but 45 (the total number in PRO 12). The displacement caused by the new sequences was most drastic in the case of the Paris repertory. We have no collections of the Paris secular use from before the 13th century, by which time the revolution was accomplished. Thus Pn lat.830 has only 19 first-epoch sequences, out of 84; Pn lat.14452 has 14 old pieces out of 74. For this reason I have attempted a partial reconstruction of the early 12th century Paris repertory (in Part II, Section 5 of the thesis), since it is inconceivable that Paris was not of at least some importance on the borders of the Norman area.

The sources I relied on to catalogue the 9th-10th century repertory chose themselves simply by date. In order to allow for a certain time-lag between composition and

copying into an ordered collection, I drew the later limit at c.1030. The sources are as follows:

TABLE 26
SOURCES OF SEQUENCES TO c.1000

North French, English:

- Ob Bodley 775 - troper, Winchester, early 11th c. (copy of exemplar of c.980?); sequences, proses
- Ccc 473 - troper, Winchester, c.990; sequences, proses
- CA 75 - troper, Arras, early 11th c.; sequences
- AN 136 - miscellaneous, ?Angers, ? late 10th c.; sequences (although Ståblein, 1975, spoke of this source as Breton, its repertory contains only one significant concordance with CHR 47; North French, not Breton, notation).

Breton:

- CHR 47 - gradual, Brittany, 9th-10th c.; sequences

Central France:

- Pa 1169 - troper, Autun, 996-1024; proses
- Pn lat.1087 - gradual, Cluny, 994-1048; sequences, proses

Aquitaine:

- Pn lat.1240 - troper, ?Limoges, ?c.935; proses, some added sequences
- Pn lat.1084 - troper, ?Aurillac. late 10th c., sequences (2 series), proses
- Pn lat.1118 - troper, ?Auch, early 11th c.; sequences, proses
- Pn lat.1120 - troper, Limoges, early 11th c.; proses

Italy:

- MZ 13/76 - gradual, Monza, early 11th c.; proses

Germany:

- SGs 484 - troper St.Gall, ?c.960; sequences
- SGs 381 - troper, St.Gall, ?c.1000; sequences-proses
- E 121 - gradual, Einsiedeln, ?c.990; sequences-proses
- BAs lit.5 - troper, Reichenau, 1001; sequences-proses
- BAs lit.6 - gradual, St.Emmeram, Regensburg, ?c.980; sequences-proses
- B theol.qu.11 - troper, Minden, 1024-7; sequences-proses
- Ob Selden Sup.27 - troper, Hildesheim, c.1030; sequences-proses
- Lbl Add.19768 - troper, Mainz, ?c.960; sequences-proses
- Pn lat.9448 - troper, Prüm, ?c.990; sequences-proses

2. Geographical distribution

Looking at the area of North France as a whole, more manuscript sources have survived from Norman and immediately adjacent areas than from anywhere else. Among the gravest lacunae are Amiens, Beauvais, Orléans, and monasteries such as Corbie and St.Amand. In addition to these natural lacunae in our knowledge of sequence repertories, I have been unable to consult one or two relevant collections (LA 263 was probably the most important of these). Fortunately the evidence of later printed missals may be used to fill these lacunae, and the editions and lists of sequences in these later sources by Misset and Weale (1888-92) are invaluable for this purpose. I have used the following later sources, all but the Chartres and Reims sources taken from Misset and Weale:

TABLE 27
LATER SOURCES OF SEQUENCES

Amiens (printed missal 1487)	Poitiers (printed missal 1498)
Angers (" " 1489)	Reims (Ac 695, 13th c., RS 285, 12th c.)
Arras (" " 1491)	Rennes (" " 1492)
Auxerre (" " c.1484)	Rouen (" " 1499)
Avranches (" " 1505)	St.Brieuc (" " 1533, more or less identical with St.Malo, " " 1503)
Beauvais (" " 1514, Pn lat.1140, 15th c.)	St.Laurent-de-Longret (Pn lat.1106, 14th c.)
Cambrai (" " 1495)	St.Valéry (Lb1 Add.34662, 15th c.)
Chartres (Ob Can.lit.344, 14th c.)	Senlis (" " 1524)
Châlons-sur-Marne (" 1489)	Sens (" " 1543)
Coutances (" " 1499)	Thérouanne (" " 1516)
Essonne (Corbeil)(" 1547)	Tournai (" " 1498)
Evreux (" " 1497)	Troyes (" " 1497)
Lisieux (" " 1504)	
Nantes (" " 1482)	
Noyon (" " 1506)	
Orléans (" " 1519)	

After c.1200 most sources of sequences include pieces in modern style (second, third epoch). By and large it is probably safe to assume that after c.1200 no new pieces were composed in the old style (first epoch). Nor, as far as I can deduce from comparison of sources from the same church before and after 1200, were old-style sequences newly brought into a particular church's repertory after c.1200. I have therefore felt it safe to assume that old-style sequences in 16th-century printed missals had been part of a church's repertory for more than four centuries. Since these later books also contain modern pieces which might have replaced older sequences, they cannot be used as negative witness — i.e. that a particular old-style sequence was not known in a particular church: the argumentum ex silentio is invalid, so far as the 12th-century repertory on which they are based is concerned. But the printed books are important evidence of the distribution of many sequences of the first epoch.

3. Monastic and secular sources

Some sources of sequences can be designated as monastic or secular on the basis of material that accompanies the sequentiary: services in the gradual or missal for the patron saint of a particular religious community, an obvious preference for saints who were monks; or paleographical evidence connecting the source with a particular house. In the absence of any such evidence, however, it is often difficult to decide for what sort of institution the sequence collection was designed. Very few 'monastic'

saints attained such an aura that celebration with a sequence was obligatory in a monastic house. S.Benedict is the only example, and he might also be honoured with a sequence in secular institutions as well (thus R 277, of Rouen cathedral, has 179. Laudum carmina; but Pn lat.904 does not). Two sequences (one for each of the Nativity and the Translation, or both for the Translation) probably indicates a monastic source (e.g. Mn 1942¹). The Fleury collection O 129 has five sequences for S.Benedict and one for his sister S.Scholastica (ed. Hiley, 1980); very few books are as unequivocal as this, but of course Fleury, claiming to possess the sacred relics of the two saints, is a special case.

We must therefore rely on criteria other than the choice of saints to be honoured with a sequence in order to decide on the sort of institution for which a particular sequence collection was designed. In fact, this matter is not of great importance in determining derivation.

4. The significance of the age of a source

Since the sources under consideration cover a very long time-span, especially if we include the sources of the 9th-10th centuries and the 16th-century printed missals, it becomes important to know what sort of changes came over the repertory of sequences with the changing centuries. In particular we should try to establish what might be the normal rate of change during the 11th and 12th centuries, that is, when the formative period of the first-epoch

sequence was over and most churches would have acquired an established repertory, and before the advent of the third-epoch sequence caused substantial revision of the repertories.

Ideally one would like to be able to compare several sources from the same church during the period (c.1000-c.1200), calculate the number of differences as a percentage of the whole repertory, and use that as a norm in examining the significance of percentage similarities between the repertories. But this is clearly impossible for most churches. For no church within the geographical area I have investigated is there an ideal spread of sources after this fashion. The two Cambrai sources, for instance, are too close chronologically, and so too are the Rouen cathedral books and the Winchester ones; the Angers and Chartres books are not only too close chronologically but also come from different churches within those cities.

Fortunately, three books from Nevers can be used for our purpose. It is not certain that they come from the same church within the city, but there is a reasonable chance that their respective traditions are sufficiently close to provide satisfactory data (in general, they are closer than, say, the Rouen cathedral and St.Ouen books are). All three were probably written for the cathedral of S.Cyr of Nevers.

Pn lat.9449 is a troper of 1060, written in adia-stematic French neumes. Pn nouv.acq.lat.1235 is a gradual with troper of the mid 12th century, written on dry-point

lines of which the F line is coloured red and the c line yellow. Pn nouv.acq.lat.3126 is a troper of the late 12th century, with notation similar to that of Pn nouv.acq.lat.1235. (A description of the last manuscript, newly discovered in 1954, was given by Huglo, 1957, with a comparison of the prose repertories.)

Pn lat.9449: 53 proses, of which 49 (92%) are also in Pn nouv.acq.lat.1235, and 45 (85%) survive into Pn nouv.acq.lat.3126. It may be noted that Aule lucidae has no music in Pn lat.9449, and was not copied into the other two books; and that Sancti spiritus assit appears in an appendix to Pn lat.9449, and became part of the Whitsuntide cycle in the other two manuscripts.

Pn nouv.acq.lat.1235: 51 proses, of which 49 (96%) were in Pn lat.9449, and 47 (92%) survive into Pn nouv.acq.lat.3126. It may be noted that Precelsa seclis is in a supplement in Pn nouv.acq.lat.1235, but is in the main series of Pn nouv.acq.lat.3126.

Pn nouv.acq.lat.3126: 60 proses, of which 45 (75%) were in Pn lat.9449 and 47 (78%) were in Pn nouv.acq.lat.1235. The apparent 'movement away from' the two previous manuscripts is almost all due to the adoption of extra, more modern sequences: Laudes crucis, Letabundus, Mane prima, Gratulemur, Interni festi, etc. Subtracting these we have 45 out of 52 (87%) in Pn lat.9449, and 47 out of 52 (90%) in Pn nouv.acq.lat.1235.

It will be seen below (Section iv) that for statistical reasons the counting of concordances between sources is done not on the basis of the complete contents of a manuscript but on a filtered selection which omits (a) the commonest of all sequences, (b) sequences which are unique or found in only two sources, (c) sequences of the third

epoch, and most of the second epoch also (unless found in the Sicilian sources). According to this procedure, such sequences as Aule lucidae in Pn lat.9449, Letabundus in Pn nouv.acq.lat.3126 would be eliminated. The three sources would then achieve statistical near-identity (95% similarity or better).

The conclusion permitted by this demonstration is that the Nevers repertory of first-epoch sequences survived largely unaltered through over 120 years, and the methods of comparison to be used later in this chapter would show this satisfactorily. Differences in the age of sources will not, therefore, be deemed to produce a distorting effect on the comparisons.

(iii) Sequences and proses to c.1000

1. Introductory

This section of the chapter aims to establish the 9th-10th century basis on which were built the 11th-12th century collection which are at the centre of the investigation. It will be seen that a nucleus of sequences known in the 9th-10th centuries survives into nearly all the later sources, and that others recur rather less regularly; also that some sequences not well known at the earlier time (say, only known at Winchester, or in Aquitaine) also recur occasionally. I shall try to summarize the patterns of transmission thus indicated.

Interest will naturally focus on the repertory of the Winchester trovers, since they are the only surviving sources of proses from the North French area from this

early period. I shall try to suggest how representative the Winchester books are of North French practice.

Two main questions must be answered: what is the repertory of sequence melodies contained in the sources of the first millenium? and what is the repertory of proses? Since recent writing (particularly that of Crocker) has stressed the need for caution regarding the traditional assumption that a significant number of melodies were ⁱⁿ existence before being texted, I should perhaps absolve myself from taking sides in this matter. My separation of the discussion of melodies and proses merely reflects the existence of numerous contrafacta, several texts for the same melody. Although it is difficult to avoid all reference to the problem of the possible priority of certain melodies, a discussion of the issue would be neither possible nor appropriate within the bounds of this dissertation. At least it may be said that contrafacta were made for the 9th-10th century melodies far more frequently than for melodies we know only from later sources.

2. The melodies

In the sources of sequences to c.1000 listed above (p.242) there are 146 melodies. They divide rather sharply into geographical groups, according to the provenance of the sources in which they survive. The chief division is found between France and Germany. A secondary division occurs between the Winchester repertory and the Aquitanian one. Totals of melodies within each group are given overleaf in Table 28.

TABLE 28
GEOGRAPHICAL DISTRIBUTION OF SEQUENCES TO c.1000

	long	short	total
A. Melodies known in Winchester, Aquitaine and Germany	17	1	18
B. Melodies known in France, but not both Winchester and Aquitaine, and Germany	7	5	12
C. Melodies known in Winchester and Aquitaine, but not in Germany	22	1	23
D. Melodies known in France, but not both Winchester and Aquitaine, and not in Germany	29	8	37
E. Melodies known only in Aquitaine	32	7	39
F. Melodies known only in Germany	18	-	18
	124	22	146

(I have treated the following sequences as occurring _____ exceptionally outside the above areas, and have disregarded these occurrences:

Salve porta (C type) in Ob Selden Sup.27 and Pn lat.9448

Alma chorus (C type) in B th.qu.11 and Pn lat.9448

Ornes sancti (F type) at Winchester

Scalam ad celos (F type) at Winchester

Melody 'Celsa' (= German 'Captiva')(F type) in CA 75

Laus tibi ... quem celitus (F type) in Pa 1169

Natus ante secula (F type) in Pn lat.1118 (without music)

In four of the above cases, not only the German melody but also the peculiar German prose have been imported to the West; and the unusual occurrence of the first two proses in the German sources appears to be clear evidence of rare traffic in the other direction. There is no imported prose to support the case of 'Celsa', but given the relatively late date of CA 75, and its geographical proximity to the German area, I suspect importation. On the other hand, the occurrence of 'Planctus sterilis' in CHR 47, a very early source from far in the West, does not seem to be such a case.)

Table 29, on the next page, shows how these groups of melodies occur within the individual sources.

Concentrating on the North French manuscripts (and ignoring the German importations), it will be noticed that the Winchester books have no concordances with Germany that are not also known in Aquitaine; and neither does AN 136. The Arras book has one (called 'Gaudete', known elsewhere as 'Deus iudex'), and this is found also in CHR 47. CHR 47 has 'Planctus sterilis', which is very unusual, and three short a-parallel melodies, of which, although all three were known in Aquitaine, only one has a known text (Veneranda die ista, and also Aure benigna).

So we may perhaps suggest that the omission of 'Deus iudex' from the Winchester repertory is unusual in a North French source, but that otherwise Winchester has the normal complement of international melodies (groups A and B).

Melodies in category D are more problematic. Winchester has 9, of which only 2 are found in CA 75, and 1 in AN 136. CA 75 has 4 not known from other North French sources; in fact, 3 are unica. AN 136 has 1 known elsewhere only from CHR 47, and 3 unica. CHR 47 has 1 long and 1 short melody known elsewhere only in Aquitaine, and 3 long and 7 short unica.

Of all these, I suggest only three can, on the basis of these concordances, be regarded as anything but local: that is, they may tentatively be counted as part of the basic North French repertory c.1000:

'Tympanum'/'Gemebunda' - Winchester, CA 75, Pn lat. 1087 (and later Reims books)

'Quoniam deus maior' - Winchester, AN 136, Pn lat. 1087

'Bucca'/'Musca' - Winchester, CA 75

TABLE 29
DISTRIBUTION OF MELODIES, GROUPED GEOGRAPHICALLY,
IN SOURCES TO c.1030

	geographical category						long short		total
	A	B	C	D	E	F			
Winchester	17+1	—	22+1	9+0	—	2+0	50	2	52
CA 75	16+1	1+0	8+0	6+0	—	1+0	30	1	31
AN 136	10+0	—	11+0	5+0	—	—	26	—	26
CHA 47	9+0	2+3	2+1	5+8	—	—	18	12	30
Pn lat. 1087	13+1	—	10+1	8+0	—	—	31	2	33
Pa 1169	11+1	—	10+0	2+0	—	1+0	24	1	25
Pn lat. 1240	11+0	1+0	12+0	4+0	2+0	—	30	—	30
Pn lat. 1084 (first series, prosep)	10+1	3+1	18+1	4+0	12+1	—	47	4	51
" (second series)	1+0	0+4	3+0	2+1	19+4	—	25	9	34
" (betrn)	6+0	2+0	—	1+0	0+1	—	9	1	10
sub-total	17+1	6+5	21+1	6+1	31+6	—	81	14	95
Pn lat. 1118	17+1	5+3	22+1	6+1	15+2	1+0	66	6	74
Pn lat. 1120	15+1	—	17+0	4+0	8+0	—	44	1	45
MZ 13/76	11+0	0+1	—	1+0	—	2+0	14	1	15
SGs 484	17+1	6+5	—	—	—	15+0	38	6	44
E 121	17+1	6+5	—	—	—	16+0	39	6	45

These figures ignore 20 proses without music, for which I do not know the melody, in Pn lat.1084 and 1118. Since the figures for the other German sources differ only slightly from SGs 484 and E 121, I have not given them here.

In fact, 'Bucca'/'Musca' does not seem to have become part of the 11th-12th century repertory of sequence melodies, while some others which were not well represented in the 9th-10th century books were included, perhaps indicating that they were indeed well known before c.1000. But on the whole, it is fair to regard the repertory of melodies at Winchester as accurately representing North French use in general. This is in line with what we know of other aspects of Winchester use: notation, alleluia series, trope repertory. It is rather otherwise, however, when we look at the Winchester repertory of proses.

3. The proses

No prose attained such wide distribution in the 9th-10th centuries as did the best known melodies (the 18 of Table 28 above, p.250). For reasons which need not be dwelt upon here, the German repertory of proses constitutes a radical departure from what may have been an early pan-Frankish repertory. No proses are common to the repertories of both France and Germany. This is an extreme example of what seems to have been happening to a greater or lesser extent all over Europe: a continuous production of contra-facta for established melodies. The number of proses which any two areas have in common is always smaller than the number of melodies they share. While the number of texts continually increased, there seems to have been relatively little composition of new melodies after c.1000, and the newer melodies achieved only restricted currency.

The trend towards enlargement of the repertory of proses appears to reach an extreme in the mid 11th century generation of Aquitanian sources: to the melodies known in Pn lat.1240, 1084, 1118 and 1120 only 12 new melodies are added in Pn lat.1119, 1121, 887, 909 and 1138/1338. But no less than 70 new proses join the repertory. We shall see a similar trend in the later sources discussed in Section iv below. But it is clear that this process was already under way well before the end of the millenium. The Winchester repertory of proses numbers 66 (Ob Bodley 775 has 58, Ccc 475 has 53). Of these only 27 were known in Aquitaine (41%), whereas 41 out of 52 Winchester melodies were known in both areas (79%).

Now it is also the case that the 27 proses common to _____ both Winchester and Aquitaine define the basis of the 11th-12th century North French collections fairly accurately. In other words, the proses peculiar to Winchester c.1000 did not generally survive into later books. So far as I can judge, only 3 proses not used at Winchester need be added to the 27 common to both Winchester and Aquitaine to give us the pan-French 10th-century repertory. Table 30 overleaf sets them out in liturgical order. After the 27 certain and 3 probable pan-French items (first two columns) come 7 possible pan-French pieces and some of the items Winchester preferred to them.

TABLE 30
PAN-FRENCH PROSES c.1000

Advent	Precamur	Winchester, not Winchester, all France	not Winchester, ?most of France	Winchester only
"	Salus eterna			
"	Regnantem			
"	Qui regis			
"		Jubillemus		
Christmas	Nostra tuba			
"	Celica resonent			
"	Nato canunt			
"		Christi ... voce		
Stephen	Gloriosa dies			
John Ev.	Organicis			
Innocents			Rex magne deus	Pura deum
Epiphany	Epiphaniam			
Easter	Fulgens preclara			
"	Prome casta			
Ascension	Rex omnipotens			
whitsun.	Alma chorus			
Trinity	Benedicta sit			
"	(DQNH)			
B.M.V.	Alle celeste		O alma ... deus	
"	Aureo flore			

TABLE 30 (continued)

	Winchester, Aquitaine	not Winchester, all France	not Winchester, ?most of France	Winchester only
B.M.V.	Clar's vocibus			
"	Hac clara			
"	Salve porta			
Vincent			Preceisa seclis	
Peter	Laude iocunda			
"	Sanctus Petrus			
Maurice			Aludat letus	
Michael		Ad celebres		
All Saints			O alme ... deltas Alme celorum, Gaudet clemens, etc.	
Common	Stans a longe (also pPe)			
"	Candida concio			
"	Ecce pulchra			
"	Mirabilis deus			
Ded.Eccl.			Observanda	
"			Letetur et concrepet	
(unknown)	Clangant filii			

(iv) The 11th-12th century repertory of sequences in North France, England and Sicily

Of the 250 proses of the first epoch found in the sources I have surveyed, 208 have melodies known to me, the total number of different melodies being 97. 70 of these (72%) are melodies known from before c.1000, and 27 (28%) are new. In fact the degree of creativity this suggests is exaggerated, since the older melodies usually have many proses, whereas the later melodies rarely have more than one.

In the check-list of North French proses of the first -epoch provided in Section II, Part 5 of the thesis, I have assigned a code letter to each prose which indicates the area of its dissemination:

- OF - Old French: known in both Winchester and Aquitaine by c.1000 (see above, Table 30, pp.255-6)
- ONF - Old North French: known only from North French sources, already in the Winchester repertory
- OE - Old English: known only from English sources, already in Winchester repertory
- OA - Old Aquitanian: known before c.1000 only from Aquitanian sources
- OIt - Old Italian: known before c.1000 only from Italian sources
- G - German: known before c.1000 only from German sources
- LF - Later French: known all over France, but only after c.1000
- INF - Later North French: known only in North France, and only after c.1000
- LE - Later English: known only from English sources, after c.1000
- LA - Later Aquitanian: found usually only in Aquitanian sources after c.1000
- LIt - Later Italian: found usually only in Italian sources after c.1000
- N - found predominantly, and before all other sources, in Norman sources
- S - Sicilian: known only from Sicilian sources

I now give the numbers of proses in each category:

TABLE 31
ORIGIN OF FIRST-EPOCH PROSES USED IN NORTH FRANCE,
ENGLAND AND SICILY

		<u>% of 181</u>	<u>% of 208</u>
OF	26 + 3?	16	13.9
ONF	4	2.2	1.9
OE	29 (27 at Winchester only)	1.1	13.9
OA	20 + 1? (2 may be OF)	11.6	10.1
OIt	2	1.1	1
G	<u>29</u>	<u>16</u>	<u>13.9</u>
	114 (-27 = 87)	48	54.7
LF	2	1.1	1
LNf	55	30.4	26.4
LE	5	2.8	2.4
LA	2	1.1	1
LIt	1	0.6	0.5
N	20 + 1?	11.6	10.1
S	<u>8</u>	<u>4.4</u>	<u>3.8</u>
	94	52	45.2
	<u>208</u>		

While this suggests healthy activity on the part of 11th-12th century poets, most of the later proses (65 out of 94) are written to old melodies. The figures are as follows:

		<u>% of 181</u>	<u>% of 208</u>
old proses (old melodies)	114 (87)	48	55
new proses, old melodies	65	36	31
new proses, new melodies	29	16	14

Some manuscripts are naturally more conservative than others in this respect, and later in the chapter (see p.270 below) figures are given for a selected number of sources, and for the Sicilian books, where it will be seen which sources exceed the 16% average of proses to new melodies, and which fall below it.

(v) Interrelationships between the sources

1. Methods of comparison

When inventorizing sources one quickly acquires an impression of the type of collection with which one is dealing: its archaic or modern character, its penchant towards Norman or Aquitanian sequences, etc., its close resemblance to other collections or its dissimilarity. The comparison of a large number of sources demands reasonably rigorous criteria if these impressions are not to become out of focus and out of proportion. I have therefore adopted a simple arithmetical approach to the task of evaluating interrelationships between sources, as in other chapters of the thesis. Basically it consists of counting concordances between the sources and calculating percentage similarities therefrom.

Not all the sequences contained in a source are suitable for such statistical evaluation. In counting concordances it makes little sense to include sequences for local saints, since a saint honoured with a sequence in one church might not be so recognized only a few miles away, even if the two churches in question had otherwise

identical collections. To count these local sequences merely increases the statistical distance between the sources. Unica have the same effect.

On the other hand, a group of very common sequences (mostly the pan-French pieces listed in Table 30, p.255) should also be omitted because they tend to lessen the distance between sources despite the fact that none of them could be thought to constitute a direct link between any of the sources. A book containing only these popular pieces and no others would register a very high proportion of concordances with practically all other sources, but only in a very narrow sense could it be claimed to be a 'central' source. For this reason I have omitted the following sequences from the statistical comparison:

- | | |
|----------------------|-------------------------------|
| 2. Salus eterna | 74. Rex omnipotens |
| 3. Regnantem | 94. Sancti spiritus |
| 4. Qui regis | 98. Benedicta |
| 5. Jubilemus | 125. Alle celeste |
| 14. Christi hodierna | 126. Auris virga |
| 20. Nato canunt | 167. Laude iocunda |
| 27. Magnus deus | 227. Congaudentes (2nd-epoch) |
| 47. Epiphaniam | |
| 51. Fulgens preclara | |
| 69. Prome casta | |

The case for the relationship of one source to another is therefore being decided upon the middle ground of the repertory: the most common and the least common pieces are omitted (because of the frequent cases of sequences common only to two books from the same church — Cambrai, Rouen, Palermo, Winchester, etc. — I decided also to omit sequences found in only two sources).

2. Results of the statistical comparison

The highest percentage similarities for each source are summarized in Table 32 overleaf (the full figures are to be found in Part II, Section 5). For reasons which will shortly become apparent, I have given the figures for Mn 289 and 19421 as against all sources. The figures are then expressed diagrammatically in Diagram 17 (constructed as explained on p.167 above), on p.265 below.

A glance at the figures in Table 32, and Diagram 17 will show that Mn 289 and 19421 exercise a sort of statistical 'fascination' over an unrealistically large number of other sources. Their comprehensiveness tends to make other books appear closely related to them, whereas in many cases no real link between them can be supposed to have existed. Of the 62 sources compared with Mn 19421, 19 major sources (having 16 or more sequences in the statistical count) and 9 minor ones (having 15 or fewer sequences) were related to Mn 19421 by a percentage similarity of 84 or more. For 30 sources, Mn 19421 is the closest relative.

The situation may be clarified by removing Mn 19421 and Mn 289 from the diagram. This is tantamount to recognizing that Mn 19421, in particular, was compiled by a musician with a knowledge of an unusually broad spread of liturgical traditions: he drew on sequences known otherwise only from Fontévrault (IG 2 - 155. Vexilla Christi) and Cambrai (156. Christi baptista). Diagrams 18-19 display the revised pattern of affiliations which then emerges. Diagram 18 follows the affiliations as far as the 84% similarity limit. The seven groups of sources which thus emerge are then carried over into Diagram 19 in an abbreviated fashion, to avoid overcrowding on the diagram.

TABLE 32
HIGHEST PERCENTAGE SIMILARITIES BETWEEN SOURCES

	Mn 19421	Mn 289	Other sources	(Sources with 15 or fewer sequences in brackets)
[AN 96]	67	67	67 - [AN 97], Mn 288	
[AN 97]	60	47	53 - R 277, Pn lat.10508	
LG 2	86	73	73 - Mn 288, 64 - Pn lat.904, R 277	
[AUc 6]	86	71	64 - O 129, Mn 288	
LM 437	100	80	90 - O 129, Paris, Pn lat.904, R 277, Mr lat.24, Sarum etc.	
PRO 12	81	81	75 - Mn 288 56 - Paris	
[Ra 435]	78	89	89 - Pro 12	
O 129	78	70	65 - Mn 288 61 - Paris	
Pn lat.13252	88	67	71 - Mn 288 63 - R 277	
Pn lat.13254	87	70	65 - Mn 288 61 - Pn lat.904, R 277	
Paris	88	85	81 - Mn 288 78 - Pn lat.16823	
[R 249]	93	87	93 - Pn lat.904, R 277	
[Pn lat.1107]	92	69	92 - Pn lat.16823 85 - Paris, R 277	
Pn lat.16823	89	72	83 - R 277 78 - Paris, Sarum, Lbl Add.37519	
CA 60	60	48	100 - CA 78	
CA 78	56	44	100 - CA 60	
[CA 61]	43	57	57 - Pn lat.13252, CA 60, CA 78	
Lbl Roy.8.C.XIII	68	64	59 - Pn lat.904 50 - Mn 288, R 277	
Pn lat.904	80	77	91 - R 277 87 - Sarum 86 - SHRs XXX, Cu Kk.ii.6	
R 277	83	72	91 - Pn lat.904 86 - R 276	
R 276	93	79	86 - R 277 82 - Pn lat.904, Pa 135	
R 250	92	84	80 - Mn 288 76 - Pn lat.10508	
Pn lat.10508	91	74	76 - R 250, Pn lat.1105	
AVR 46/216	83	79	79 - Mn 288 75 - Pn lat.904	
Pn lat.1105	86	76	85 - Lbl Royal 2.B.IV 83 - Pa 135	

TABLE 32 (continued)

	Mn 19421	Mn 289	Other sources
Br II.3824	96	88	88 - Mn 288 71 - Pn lat.10508
Mn V.20-4	92	96	88 - Mn 288 76 - Pn lat.904, R 277, Sarum
Mn 288	98	95	88 - Br II.3824, Mn V.20-4 83 - Cu Kk.ii.6 81 - Paris, Sarum
Mn 289	92	-	95 - Mn 288 88 - Br II.3824, Lbl H.622
Mn 19421	-	92	98 - Mn 288 96 - Br II.3824 93 - R 276 92 - R 250 91 - Pn lat.10508 90 - Cu Kk.ii.9
[Nn VI.G.34]	92	83	83 - Lbl Add.37519 75 - Mn 288, Pn lat.904, R 277, Mr lat.24, Sarum, Cu Add.710
[Ra 477]	86	86	86 - Mn 288 79 - Pa 135, Mr lat.24, Hereford
Ob Bodley 775	71	71	94 - Ccc 473
[ibid., adds.]	58	47	68 - R 277 63 - Pn lat.904
Ccc 473	65	65	94 - Ob Bodley 775
[ibid., adds.]	50	50	50 - Pn lat.904, R 277
[Lbl H.2961]	33	33	67 - Ob Bodley 775, Ccc 473
[Du Cosin V.V.6]	92	83	100 - Pn lat.1105, Pa 135
Lbl Roy.2.B.IV	75	65	85 - Pn lat.1105, Pa 135 80 - R 276
Lbl Cal.A.XIV	68	57	70 - Lbl Roy.2.B.IV 64 - R 277
Lbl E.3759	81	65	77 - Alnwick, Cu Ll.i.10 71 - Mr lat.24
[Wo F.160]	40	40	80 - Lbl Cotton Cal.A.XIV
Alnwick	76	62	79 - Cu Kk.ii.6 77 - Lbl E.3759. Cu Ll.i.10, Mr lat.24, Sarum
Cu Ll.i.10	73	58	77 - Lbl E.3759, Alnwick
Lwa	79	68	75 - R 277 64 - Pn lat.904, Alnwick
SHRs XXX	83	86	100 - Lbl H.622 86 - Pn lat.904
Lbl Harl.622	83	88	100 - SHRs XXX 86 - Pn lat.904 85 - Ob Lyell 9

TABLE 32 (continued)

	Mn 19421	Mn 289	Other sources
Ob Uc 148	72	69	78 - Cu Add.710 72 - Hereford, York
Ob Lyell 9	81	85	85 - SHRs XXX 81 - Mr lat.24
Pa 135	84	74	85 - Lbl Royal 2.B.IV 83 - Pn lat.1105 82 - R 276
Mr lat.24	84	77	93 - Cu Kk.ii.6 90 - Sarum, Lbl Add.37519
Sarum	87	84	100 - Cu Kk.ii.9 97 - Lbl Add.37519 93 - Cu Add.710
[Lbl Add.12194]*	88	76	100 - Mr lat.24, Sarum
Cu Add.710	85	81	93 - Sarum
Cu Kk.ii.6	90	83	100 - Sarum
Lbl Add.37519	84	81	97 - Sarum, Cu Kk.ii.6
Ob Uc 169	58	42	68 - Ob Uc 148 63 - Pa 135, Hereford
Hereford	77	70	87 - Mr lat.24 83 - Sarum, etc.
York	76	72	83 - Mr lat.24
Lbl Harl.5289	73	70	79 - Ob Rawl.11t.b.1
Ob Rawl.11t.b.1	83	69	79 - Pa 135, Lbl Harl.5289
Lva L.404	81	62	81 - Pa 135, Hereford
[BRp 2]	100	89	89 - Mn 288, Paris, R 277

* although Lbl Add.12194 contains 17 sequences used in the statistical count, its large lacuna makes it rather unreliable in the calculation of affinities, in the same way as sources with 15 or fewer sequences.

DIAGRAM 17

SOURCE GROUPINGS - SEQUENCE REPERTORIES

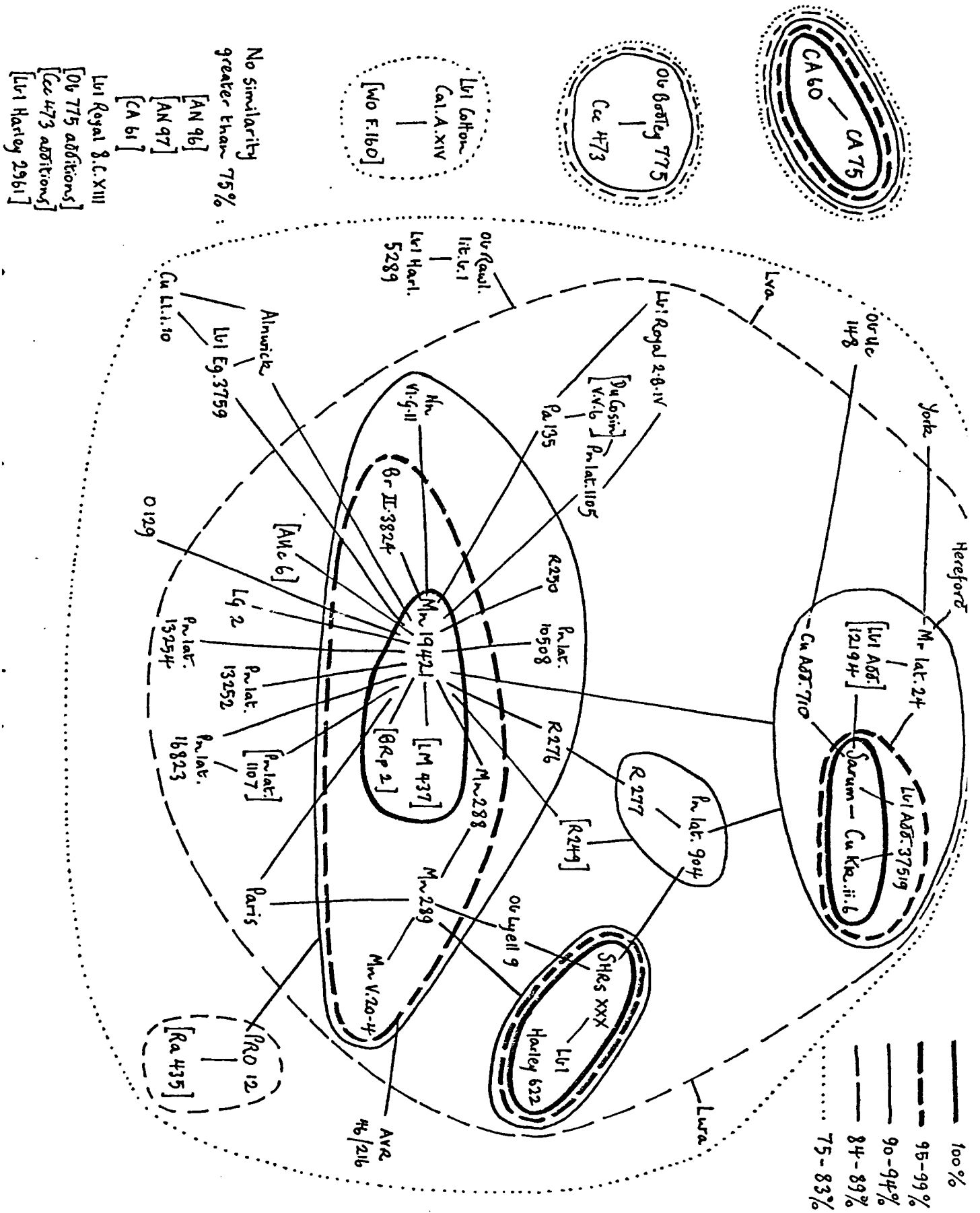


DIAGRAM 18
 SOURCE GROUPINGS OMITTING Mn 19421
 AND Mn 289 (84%+ similarities)

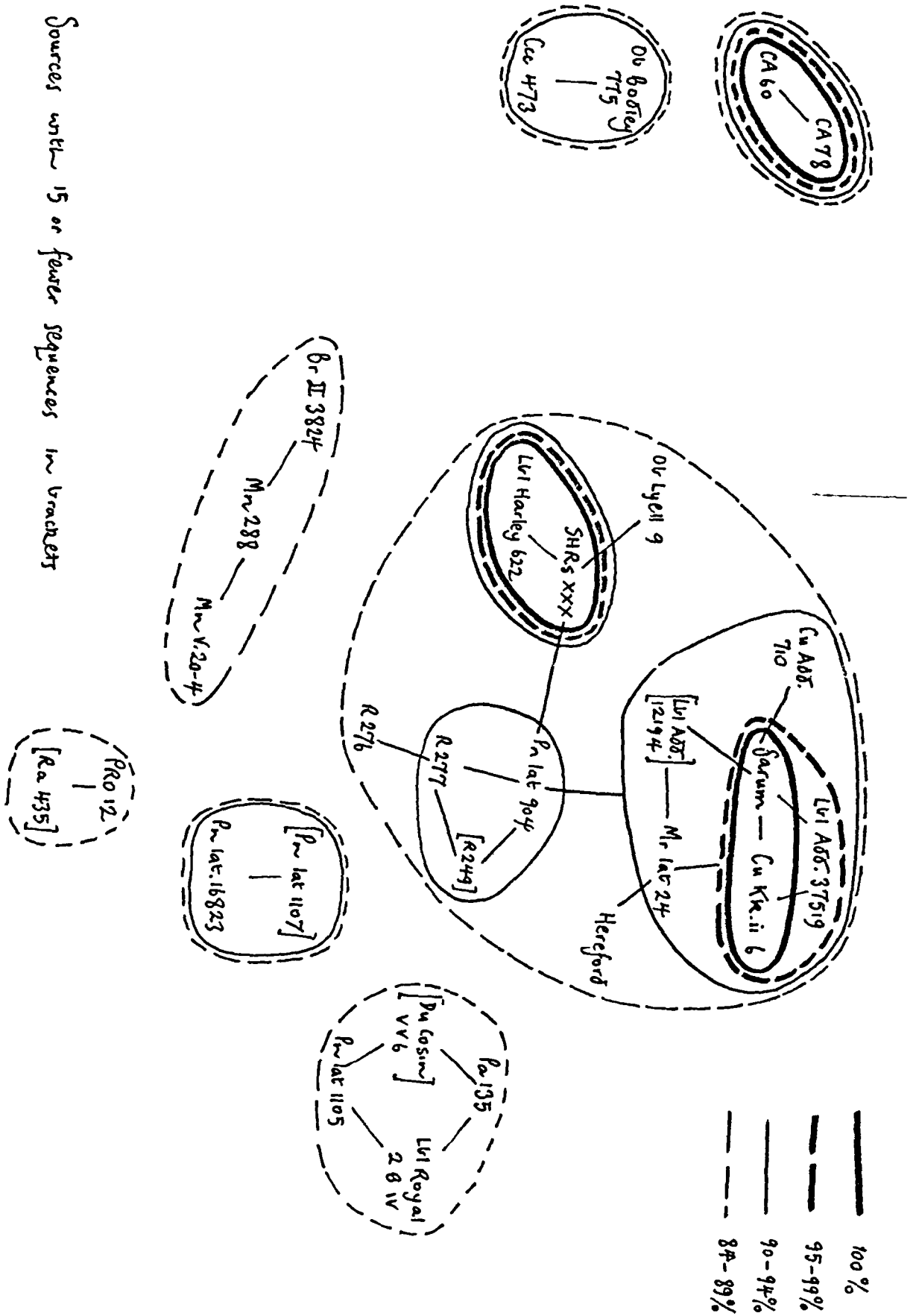
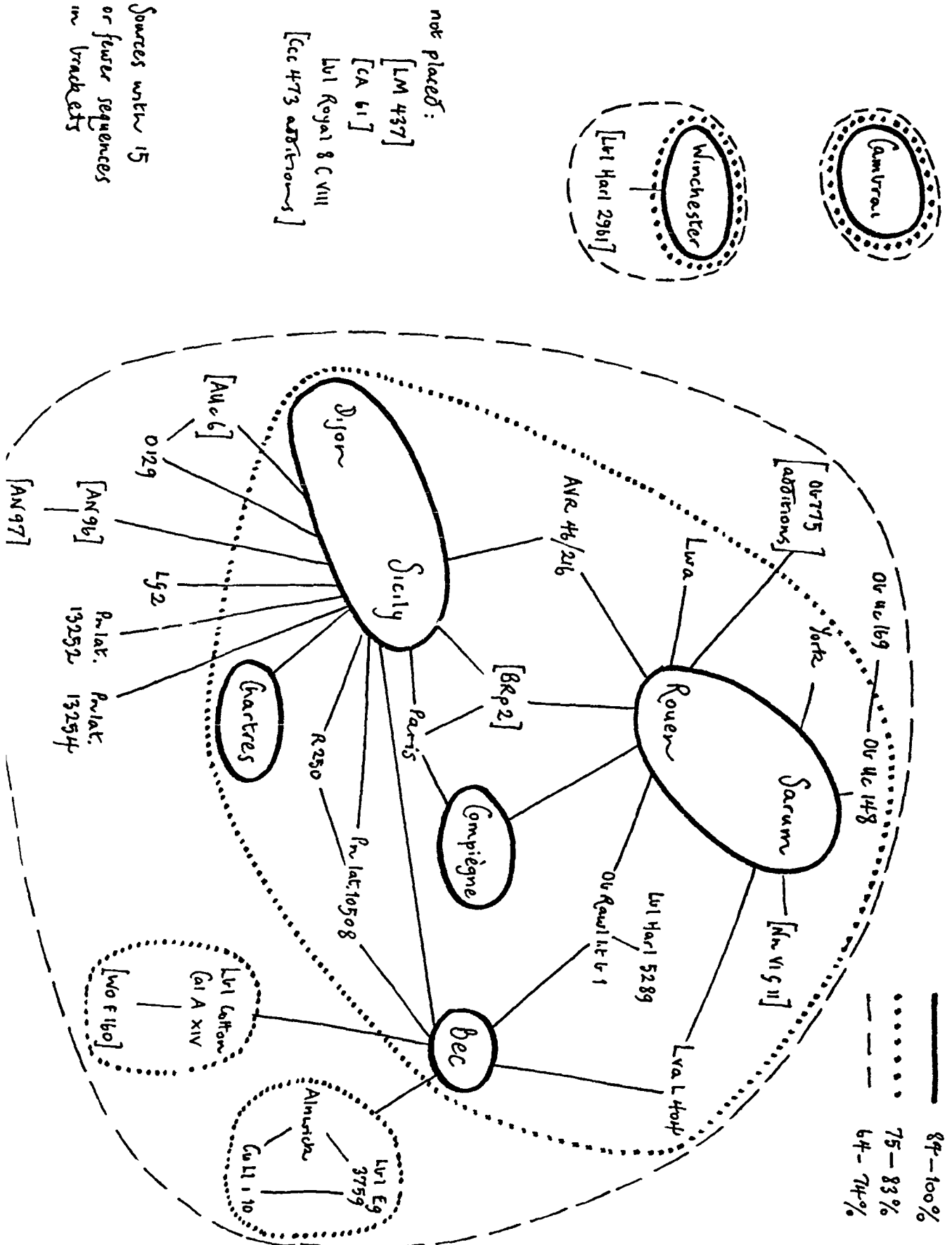


DIAGRAM 19
SOURCE GROUPINGS OMITTING Mn 19421
AND Mn 289 (64-83% similarities)



Although a great deal might be said about the inter-relationships between sources revealed by the survey, there is space here only for a few comments on the Sicilian sources. Whether we look at Diagram 17 or 18, it is the Norman monastic sources of the Dijon family, and the collection from St.Bénigne at Dijon itself (Br II.3824) which appear most closely related to the Sicilian books. On Diagram 19 (from which Mn 289 and 19421 were excluded) we can see that besides the Norman monastic sources of the Dijon family, from Mont-St.-Michel (AVR 46/216), Jumièges (R 250) and St.Evrault (Pn lat.10508), other books are also related: the hypothetical Paris collection, Bec (Pn lat.1105) and Chartres (PRO 12). It is worth noting that the only Norman secular use represented, that of Rouen, appears decidedly distant.

In a later section we shall investigate the individual sequences which appear to have been crucial in determining the affiliations of the Sicilian sources. First, however, some more general comments on the Sicilian repertories are necessary.

(vi) The Sicilian repertories - general aspects

As might be expected, the Sicilian sources are not particularly adventurous in using new melodies, and their repertories are dominated by the old layer of melodies already known by c.1000. The most conservative is the (admittedly small) collection in Mn V.20-4, and the most adventurous is the (very large) collection of Mn 19421. When compared with other representative sources, the

Sicilian books do not constitute extreme examples of either conservatism or radicalism. In Table 33 I give figures for the four Sicilian books and nine other sources, showing the number of melodies and proses which fall into the various old and new categories (cf. the figures relating to all North French sequence collections known to me given at the foot of p.258 above).

TABLE 33
OLD AND NEW IN SICILIAN AND NORTHERN SEQUENCE COLLECTIONS

	old melodies	old proses	new proses, old melodies	new melodies	new proses, new melodies
Mn V.20-4 (29 mel. 36 pr.)	27 93%	27 75%	7 19%	2 7%	2 6%
Mn 288 (43 mel. 59 pr.)	38 88%	42 71%	12 20%	5 12%	5 8%
Mn 289 (45 mel. 69 pr.)	39 87%	46 67%	17 25%	6 13%	6 9%
Mn 19421 (51 mel. 83 pr.)	42 82%	51 61%	23 28%	9 18%	9 11%
Ubl Cot.Cal.A.XIV (32 mel. 42 pr.)	26 81%	25 60%	11 26%	6 19%	6 14%
Lwa (28 mel. 39 pr.)	23 82%	27 69%	7 18%	5 18%	5 13%
Sarum (37 mel. 44 pr.)	31 84%	29 66%	9 20%	6 16%	6 14%
York (36 mel. 44 pr.)	28 78%	28 64%	7 16%	8 22%	9 20%
AN 97 (31 mel. 34 pr.)	30 97%	27 79%	6 18%	1 3%	1 3%
PRO 12 (24 mel. 31 pr.)	23 96%	23 74%	7 23%	1 4%	1 3%
Pn lat.13252 (28 mel. 37 pr.)	27 96%	25 68%	11 30%	1 4%	1 3%
Pn lat.904 (36 mel. 49 pr.)	31 86%	33 67%	11 22%	5 14%	5 10%
Pn lat.10508 (35 mel. 54 pr.)	31 89%	35 65%	15 28%	4 11%	4 7%

In terms of melodies, the most conservative sources are AN 97, PRO 12 and Pn lat.13252; the most progressive are York, Lbl Cotton Cal.A.XIV, Lwa and Mn 19421. As far as proses are concerned, the most conservative sources are AN 97, PRO 12 and Mn V.20-4; the most progressive Lbl Cotton Cal.A.XIV, Mn 19421 and York.

The proses may now be broken down into various smaller categories, according to the area of their dissemination, as described above pp.257-8. Here it will be seen that Pn lat.10508 and Pn lat.904 are the most 'Norman' of the books analyzed; if Norman and Sicilian sequences are taken together as being Norman, then Mn 288, 289 and 19421 equal the two other books in 'Normanness'.

TABLE 34
PROSES IN SICILIAN AND NORTHERN SEQUENCE COLLECTIONS

	OF	ONF	OE	OA	Oit	G	LF	LNF	LE	N	S
Mn V.20-4 (36 pr.)	16 44%	-	-	4 11%	-	7 19%	-	6 17%	-	3 8%	-
Mn 288 (59 pr.)	25 42%	-	-	7 12%	-	10 17%	-	8 14%	-	8 14%	1 2%
Mn 289 (69 pr.)	25 36%	1 1%	-	7 10%	-	13 19%	1 1%	10 14%	-	8 12%	4 6%
Mn 19421 (83 pr.)	26 31%	1 1%	-	9 11%	2 2%	13 16%	1 1%	14 17%	-	11 13%	6 7%
Lbl Cal.A.XIV (42 pr.)	16 38%	1 2%	1 2%	2 5%	-	5 12%	1 2%	6 14%	5 12%	5 12%	-
Lwa (39 pr.)	15 38%	1 3%	-	3 8%	-	8 21%	-	5 13%	2 5%	5 13%	-
Sarum (44 pr.)	19 43%	-	-	2 5%	-	8 18%	-	9 20%	-	6 14%	-
York (44 pr.)	19 43%	-	-	3 7%	-	6 14%	-	7 16%	5 11%	4 9%	-
AN 97 (34 pr.)	20 59%	1 3%	-	5 15%	-	1 3%	1 3%	6 18%	-	-	-
PRO 12 (31 pr.)	20 65%	-	-	3 10%	-	-	1 3%	6 19%	-	1 3%	-
Pn lat.13252 (37 pr.)	14 38%	1 3%	-	5 14%	-	5 14%	1 3%	6 16%	-	5 14%	-
Pn lat.904 (49 pr.)	19 39%	-	-	4 8%	-	10 20%	-	8 16%	-	8 16%	-
Pn lat.10508 (54 pr.)	21 39%	1 2%	-	5 9%	-	8 15%	1 2%	7 13%	-	11 20%	-

(vii) The Sicilian repertories - survey of individual sequences

In this section I discuss the choice of individual sequences in the four 12th-century Sicilian collections, Mn 288, 289, 19421 and V.20-4. The discussion follows the order of the church year, as set out in the catalogue of sequences in Part II, Section 5 of the thesis. I add to the catalogue some instances where the sequence used by a Sicilian source is also known in one of the North French printed missals listed on p.243 above, which may be helpful in determining the sources of the Sicilian collections. The discussion is, as it were, the counterpart in prose of the statistical information already given.

ADVENT. All four books have the standard 11th-12th century set of sequences, Salus, Regnantem, Qui regis and Jubilemus for the four Sundays of Advent. Precamur in Mn 288 and 289 (rubricated 'alia' after Sunday 4: for 5th Sunday if needed?) is an archaism: it is not possible to suggest by which use the two Sicilian books were inspired in making this choice. Its presence in the Winchester books implies no connection between the two repertories. Only Senlis of later printed books has it.

CHRISTMAS. Mn V.20-4 has simply Christi ... Celica for the main mass on Christmas Day, and Eia recolamus on the Octave, and in this resembles not only the other Sicilian books but also very many other sources. Nato canunt for first mass (Mn 288, 289, 19421) is likewise a very common assignment. However, in Mn 288, 289 and 19421, Christi ... Celica is an extra ('alia'), and Lux fulget is given first place for third mass, which happens elsewhere only at Chartres. For second mass Mn 288 and 289 have Nostra tuba nunc, used there at Angers. Mn 19421 has this sequence as an extra after third mass. The positions are reversed with Sonent regi, which in

Mn 19421 and at Rouen and Chartres is used at second mass, whereas Mn 288 and 289 have it as an extra after third mass (rubricated 'Ad completorium' in Mn 289).

The three most characteristic sequences here are Lux fulget (in later and peripheral sources found only in the Avranches and Senlis missals, and the St.Válery ms.), Nostra tuba (only the Angers printed missal), and Sonent regi (printed books of Sens, Senlis, Rouen, Angers, Rennes and Nantes). The Sicilian books are the only ones to include all three.

S.STEPHEN. Magnus deus (all four Sicilian books) is the standard choice. Mn 19421 also has the rather archaic Gloriosa dies, retained also at Chartres.

S.JOHN THE EVANGELIST. Johannes Jesu (all four books) is the usual choice of Norman uses. Mn 19421 also has Organicis, more commonly placed here in westerly sources than Norman ones, and the unique Regia diva. Mn 289 also has a unique piece, Orbis lucerna. Although the list of sequences for John in the catalogue (see Part II, Section 5) is a long one, only Organicis (French) and Johannes Jesu (German) have any wide currency (possibly also Unus amor in Flanders), and it is not surprising that the Sicilian books have unica here.

HOLY INNOCENTS. Celsa pueri (all four books) is quite usual. Rex magne deus (Mn 288, 289, 19421) is an Aquitanian piece known at Angers and Fontévrault (probably not relevant to Sicily) and at Jumièges and St.Evrault (which is probably significant).

EPIPHANY. Epiphaniam (all four books) is standard. Mn 19421 adds the Italian piece Hanc diem tribus, presumably adopted from the Benevento-Montecassino area.

EASTER. Fulgens preclara, for the Sunday (all four books) is the usual French and English choice. Thereafter there is some divergence among the Sicilian books. Mn 288 and 289 are almost identical, as follows: Prome casta (rubricated for feria 2 in Mn 289), Concinat orbis (feria 3 in 289),

Laudes salvatori (feria 4 in Mn 289) and Dic nobis. Then Mn 289 has Jubilans concrepa for Saturday. This arrangement corresponds exactly with no other use. Laudes salvatori was used on feria 4 at Cambrai, and Jubilans concrepa was used on Saturday at Rouen - but these instances may not be very significant.

Mn V.20-4 is less noteworthy, with Dic nobis (feria 2), Prome casta (feria 3) and Jubilans concrepa (octave), although the latter does point in the direction of Rouen.

Mn 19421 has no rubrics, so the assignment of its seven sequences after Fulgens is uncertain. They are Clara gaudia, Prome casta, Concinat orbis, Sempiterne devote, Laudes salvatori, Laudes Christo redempti and Dic nobis. This order does not suggest any other use. It is perhaps significant however that Pn lat.10508 is the only other source for Sempiterne. Laudes Christo may have come from Germany via Dijon and the Norman monasteries reformed from Dijon. Clara gaudia is a noteworthy survival from the old Aquitanian repertory. It seems that, as we shall note on several occasions, Mn 19421 draws largely on the Norman monastic tradition, without following any one use very closely; and its eclecticism extends well outside the Norman homeland.

ASCENSION. Rex omnipotens (all four books) is standard.

WHITSUNTIDE. Sancti spiritus for Sunday (all four books) is almost universal in our area by this time (11th-12th century); only Cambrai and Chartres, and also Paris, resist it, using Fulgens preclara (or part of it) again. Divergence thereafter is as follows. Mn 288 and 289 have Eia musa (rubricated feria 2 in Mn 289), Resonet sacrata (feria 3 in Mn 289) and Almiphona (feria 4 in Mn 289), which arrangement is also to be found in R 276. The slightly different arrangement Resonet-Eia-Almiphona is, however, fairly common in Normandy and England, and a link with St.Ouen use (R 276) is therefore not certain. Mn 288, 289 and V.20-4 also have Alma chorus domini for Sunday ('Ad completorium' in Mn 289), which sequence appears in westerly sources (AN 96, LM 437, PRO 12 - but these books do not know Eia, Resonet or Almiphona).

Mn V.20-4 has for ferias only Resonet (2) and Eia musa (3).

Mn 19421 has seven other sequences after Sancti spiritus, in an order recalling no other use. These are Laudes deo devotas, Christe salvator, Almiphona, Eia musa, Alma chorus, Resonet, Eia clama. The first of these is fairly widespread in the area east and north-east of Normandy, although the Evreux and related Lisieux printed missals also have it. Eia musa and Resonet are Norman. Christe salvator is found only in Norman monastic sources. Eia clama is unique to Mn 19421.

TRINITY. The commonest Trinity sequence in France and England is Benedicta sit ... DQNH (Mn 288, 289 and 19421). The German (?) Benedicta semper ... PDNI, also in Mn 288 and 289, was not well known in the West (Paris books, also R 276, if the incipit is reliable). A conflation of the two, Benedicta sit ... PDNH is found unexpectedly in Mn V.20-4, and this is rather difficult to pin down. Its earliest occurrence seems to be as an addition to Pn lat.13252, but all the other sources are from south-west of Normandy: AN 96 and 97, LM 437 and LG 2.

O alma ... deitas is also used here in Mn 19421, apart from that only in LG 2, reflecting Aquitanian practice. (See All Saints, etc., for other uses.)

POST-PENTECOST. Stans a longe for the 11th Sunday (Mn V.20-4, 289 and presumably 19421) is an old French practice. In Mn 288 the sequence appears among the miscellany of saints' and other pieces at the end of the collection, but, given the character of that miscellany, and Mn 288's close relationship with Mn 289, Stans a longe is probably intended for the post-Pentecost function in Mn 288 as well.

DEDICATION OF A CHURCH. All four Sicilian books have the modern Clara chorus (to the melody of Congaudentes exultemus, for S.Nicholas). Mn 289 and 19421 also have Psallat ecclesia, characteristic of North-East French uses (imported

from Germany) — although, since the Haughmond, Breamore, Chichester and Hereford books have it, it may possibly have been used at Rouen at one time, before being ousted by Sancte Syon.

BLESSED VIRGIN MARY. Several of the sequences used in Sicily are very common: Hac clara (Assumption in Mn 288 and 289; Annunciation and Assumption in Mn V.20-4; Annunciation in Mn 19421); Aurea virga (Assumption in Mn 288, 289 and 19421); and Alle celeste (Nativity in all four sources). Almost as common, at least before the 13th century, is Salve porta (Annunciation in Mn 288, 289 and 19421). In view of the radical reassignments that often took place during the period of new composition of Marian sequences from the 12th century onwards, it would be unwise to try to make anything of the assignments to these feasts of these sequences in the Sicilian sources.

Less common by the 12th century was Claris vocibus (Purification in all four sources), used in only twelve other books in my survey (always at Purification): six English books; and PRO 12, Ra 435, O 129, Lbl Royal 8.C. XIII, R 250 and Br II.3824. There are several possibilities here: the Sicilian books may be stavistic, or following Chartres or Dijon use. It is perhaps worth pointing out that only PRO 12 apart from Mn 19421 has Hac clara for Annunciation; and that only three sources have all the five sequences mentioned so far: Ob Bodley 775, Ccc 473 and PRO 12.

Besides these, Mn 19421 imports Qui purgat for Purification from Italian use; and has the unique Nunc Christi.

The Sicilian books therefore have all the most popular old sequences for the Blessed Virgin Mary — only PRO 12 being comparably comprehensive among the younger sources — and Mn 19421 includes two extraordinary items. These books were evidently put together when the cult of the Blessed Virgin was gathering momentum, but they do not have access to the second-epoch compositions that were to be so popular in the next century: Ave Maria gratia plena,

Ave mundi spes Maria, Hodierne lux diei, etc. (For the seven later Marian additions to Mn V.20-4 see the description of the manuscript in Part IV of the thesis.)

S.VINCENT. All four books have Precelsa seclis, not known in Normandy but used at Fleury and in the Île de France. The piece appears to come from the old Aquitanian or Central French tradition (Pn lat.1084, Pa 1169) but is not firmly established there. This will be as much a reflection of Vincent's rank (a saint of secondary importance) as of the sequence's origin and transmission.

HOLY CROSS. Few books have the same selection as the Sicilian sources. This is partly because the later Laudes crucis attollamus (Mn V.20-4 alone among the Sicilian books) caused distortion in the transmission of the older sequences. All four Sicilian books have Alle vox psallat (PRO 12, Pn lat.13252, R 276); Mn 288, 289 and 19421 have Salve crux sancta (Lbl Royal 8.C.XIII, Pn lat.904, R 276, R 250, Pn lat.10508, AVR 46/216, Pn lat.1105); Mn 288 and 19421 have Laudamus te rex (Pn lat.13252); Mn 19421 has Nunc crucis alme (Pn lat.13252, R 250 and Pn 10508); and Mn 19421 has Vexilla Christi (LG 2). For what it is worth, Mn 289 has the same pair as R 276; and Mn 19421 has all three of those in Pn lat.13252 and both those in R 250 and Pn lat.10508.

S.JOHN THE BAPTIST. The commonest sequence in Normandy was the German Sancti baptiste, and all four Sicilian books have it. The other sequences in the Sicilian books have more of a local character, at least in the 12th century. Christi baptista (Mn 19421) is in the Cambrai books (and is at home in Flanders). Exulta celum (Mn 289, 19421), an old North French piece, survives more strongly in England than in France: it is just possible that the Sicilian books acquired it from the North East (the Arras printed missal and the St. Valéry ms. have it), but more likely that it was known from the Norman monastic tradition (R 250, Pn lat.10508).

Gaude caterva (Mn 289) is very patchily represented: in westerly sources, the Angers printed missal and as an

addition to AN 97; in the south, PRO 12, Ra 435 and O 129; in the Île de France, as an addition to Pn lat.13252, the Sens and Senlis printed missals (which suggests Paris); and also the Auxerre printed missal and the Lille ms. (CA 61). It would be unwise to press speculation far here. Organicis (Mn 288) was commonly used for both the SS.John (and both their feasts), and the fact that only AN 97 and PRO 12 actually place the sequence in the same place as Mn 288 is probably not significant.

SS.PETER AND PAUL. Laude iocunda (all four books) for June 29 is standard. Nunc luce (Mn 289 and 19421) for S.Peter's Chains is common in Normandy, and also found in IG 2, Pn lat.13254, although Mn 289 actually has it for S. Peter's Chair. After that the sequences in the Sicilian books are more rare. Petre summe (Mn 19421) is German: Mn 19421 could have had it from Flanders, or from the Dijon repertory. Psallat vox (Mn 289 and 19421) is known otherwise only from Pn lat.10508. Melliflua dans organa (a rather uninspired contrafactum of Almiphona iam gaudia, borrowing heavily from the text of Laude iocunda) is known only in Sicily.

S.BENEDICT. Only Mn 19421 has a sequence for S.Benedict, which supports the view that the book is monastic, whereas Mn 288, 289 and V.20-4 are not (see above p.245). Laudum carmina is common enough, but Quem superne (for which Mn 19421 has no music) is known otherwise only from Pn lat.13254 and Lbl Royal 8.C.XIII, and is probably therefore not Norman.

S.MARY MAGDALENE. Mane prima sabbati (Mn 19421 only; also as an addition to Mn V.20-4, see Part IV) must have caused some displacement of older sequences in several uses, although the cult of the saint did not gather momentum until the 12th century. Laus tibi (Mn V.20-4, 289, and also as a margin incipit in Mn 288) appears to be North Eastern (Pn lat.13254, CA 60 and 78, also in the Châlons-sur-Marne printed missal), and it is perhaps worth pointing out that none of the pieces unique to the St.Evrault book survive in Sicily. The contrafactum Magnus deus is known only in Sicily.

TRANSFIGURATION. Mn 288 and 289 use Christe salvator, which is probably Norman; the other four sources known to me are all monastic and all assign it to Whitsuntide: Mn 19421 (probably suggestive of a link between the Norman monastic tradition and Palermo), R 250, Pn lat.10508 and Lbl Royal 8.C.XIII. For Transfiguration Mn 19421 has Fulget mundo, known elsewhere only from LG 2, LM 353 and O 129 (which suggests that the piece is not Norman) and the Evreux and related Lisieux missals.

S.LAURENCE. Stola iocunditatis is a late composition, and most of the sources in my survey bear witness to its rapid rise to popularity. Mn V.20-4 and 19421 have it. Mn 288, 289 and 19421 have the German Laurenti David, known from Norman monastic books (presumably Dijon is responsible for this)(Br II.3824, R 250, Pn lat.10508 and Pn lat.1105) and some more easterly sources (CA 60, 78 and Pn lat.13252) have it. The unique Laurenti laureata appears in Mn 19421.

S.BARTHOLOMEW. The only Sicilian source with a sequence for S.Bartholomew is Mn 289, with the unique Hunc diem veneremur. The reason for the composition of this piece may lie in the presence of a relic of this saint in the Cappella Palatina of Palermo. S.Bartholomew rarely has a sequence of his own, usually being assigned one from the Common of Saints, so that a new composition is probably the reflection of a local cult rather than universal reverence.

S.MAURICE. Only one sequence is regularly found for S. Maurice, who is given a sequence rather sporadically in our area: Alludat letus (Mn 288, 289 and 19421).

S.MICHAEL. Ad celebres (all four sources) is standard. To this Mn 289 adds the German Summi regis. Most likely the piece came to Palermo from the Beneventan area; although, since it is found in Lbl Harley 2961 and Cu Ll.1.10 (Exeter and Cerne) it was presumably known in Flanders, and it is just conceivable that there is a link between Sicily and that region.

S.DENIS. His case is somewhat similar to that of S.Maurice. Supere armonie (Supernam armonicam) is the usual sequence, though not often called for, found in Sicily only in Mn 19421.

ALL SAINTS. There is some interchange between the sequences for this feast and those for the Common of Saints; also to a lesser extent with Holy Innocents, the feast of Relics, etc. Christo inclito (all four Sicilian sources) is the most common sequence. Mn 19421 adds Laus honor, found otherwise in four monastic books: AN 97, R 276, Pn lat.10508 and Pn lat.1105 (the sequence was used also at Rouen, for Transfiguration). O alma ... deitas appears in Mn 289: this sequence was used for saints in R 250 and Pn lat.10508, but for Trinity in Mn 19421 and IG 2. It appears in the miscellaneous final group of Mn 288, and should probably be assigned there to All Saints, as in Mn 289.

S.MARTIN. Several sequences used for S.Martin are drawn from the Common of Saints, or were also used there: Candida concio, Hec est sancta, Hodiernus, O alma ... deus: there is no knowing what was originally used at, say, Tours, which was likely to have been influential. Mn 289 and 19421 both have Candida concio, in company with Lbl Royal 8.C.XIII, Pn lat.13252 and AUc 6. All four Sicilian books have the German Sacerdotem Christi, common in Normandy but not in more westerly sources.

S.ANDREW. The late Sacrosancta hodie quickly became very popular and is found in all four Sicilian sources. Mn 289 and 19421 also have Deus in tua virtute: this German piece is found in our area only as an addition to Lbl Royal 8.C.XIII, being surprisingly absent even from the Cambrai books. Possibly the sequence came to Normandy via Dijon, but if that were so, it was superseded at Dijon as well by Sacrosancta (Br II.3824).

S.NICHOLAS. Congaudentes exultemus (all four Sicilian books, though only as an incipit in Mn 288, apparently as an afterthought) is a late and extremely popular sequence. No earlier piece for S.Nicholas is known.

COMMON OF SAINTS. The sequences in the Sicilian books which are unexceptional are Clare sanctorum (all four books) and Ecce pulchra (all four). Mirabilis deus (Mn 288, 289 and 1942') was rather less well known in Normandy. Organicis appears in the Common of Saints in Mn 289, which is usual in Norman books: in others it was usually placed for S. John the Evangelist or S. John the Baptist.

Alma cohors una laudum (all four Sicilian books) was better known in Normandy than elsewhere. Adest namque (Mn 288, 289 and 19421) and Resultet tellus (Mn 288, 289 and 19421) are distinctly Norman. The latter is in Br II.3824 and may therefore have come to Normandy from Dijon.

A German sequence which appears in Normandy but not in the rest of North France, and which therefore may also have come via Dijon, is Virginis venerande (all four books).

The least common piece found in Sicily is Rex celice (Mn 288, 19421 and Pn lat.10508), which may be Norman monastic but is also found in the Whitsun series of Pn lat. 13252.

This leaves only O alma ... deitas (Mn 288) and Stans a longe (Mn 288). Although these appear in the miscellaneous final group in Mn 288, as explained above, they are probably to be assigned as in Mn 289. to All Saints and the 11th Sunday after Pentecost respectively.

(viii) Sequences crucial in determining the affiliations of the Sicilian books

It will have become evident, both from the statistical material presented in section v above, and from the survey of individual sequences just completed, that several areas appear to have played a particularly influential role in supplying the repertories of the Sicilian books. These are:

- (a) the area west and south-west of Normandy (AN 96 and 97, LG 2, AUc 6, LM 437 and 353);
- (b) Chartres (PRO 12, Ra 435);
- (c) Rouen, as the only representative of Norman secular use (Pn lat.904 and R 277);
- (d) Norman monastic uses

(particularly R 250, Pn lat.10508, and to a lesser extent R 276, Pn lat.1105 and AVR 46/216). I shall now list the sequences that do not appear in all four of these areas, i.e. are to some extent local, in order to demonstrate in one further manner which area was most important for the Sicilian traditions.

TABLE 35
SICILY AND FOUR NORTH FRENCH AREAS

	V.20-4	288	289	19421
CHARTRES:				
19.Lux fulget		X	X	X
24.Sonent regi		X	X	X
26.Gloriosa dies				X
40.Celsa pueri	X	X	X	X
58.Dic nobis	X	X	X	X
130.Claris vocibus	X	X	X	X
148.Alle vox psallat	X	X	X	X
159.Gaude caterva			X	
59.Ecce vicit				
85.Fulgens (at Whitsun.)				
242.Convenite melico				
WEST:				
22.Nostra tuba		X	X	X
14a.(Christi) Celica	X	X	X	X
46.Rex magne deus		X	X	X
98c.Benedicta sit ... PDNH	X			
99.O alma ... deitas		X	X	X
179.Laudum carmina				X
190.Fulget mundo				X
207.Christo inclito	X	X	X	X
231.Alma cohors	X	X	X	X
239.Clare sanctorum	X	X	X	X
52.Adest namque pascha				
123.Letetur et concrepet				
ROUEN:				
24.Sonent regi		X	X	X
32.Johannes Jesu	X	X	X	X
40.Celsa pueri	X	X	X	X
57.Concinat orbis		X	X	X
58.Dic nobis	X	X	X	X
63.Jubilans concrepa	X		X	
65.Laudes salvatori		X	X	X
79.Almiphona		X	X	X
84.Eia musa	X	X	X	X
89.Laudes deo devotas				X
92.Resonet sacrata	X	X	X	X

TABLE 35 (continued)

	V. 20-4	288	289	19421
(Rouen continued)				
153. Salve crux		X	X	X
163. Sancti baptiste	X	X	X	X
169. Nunc luce			X	X
179. Laudum carmina				X
205. Supere armonie				X
207. Christo inclito	X	X	X	X
191. Laus honor				X
220. Sacerdotem	X	X	X	X
229. Adest namque dies		X	X	X
231. Alma cohors	X	X	X	X
239. Clare sanctorum	X	X	X	X
263. Virginis venerande	X	X	X	X
14c. Christi ... Voce				
62. Hec est sancta				
70. Psalle lirica				
86. Gaude mater ecclesia				
87. In omnem terram				
131. Concentu parili				
203. Omnes sancti seraphim				
NORMAN MONASTIC:				
14a. (Christi) Celica	X	X	X	X
32. Johannes Jesu	X	X	X	X
40. Celsa pueri	X	X	X	X
46. Rex magne		X	X	X
57. Concinat		X	X	X
58. Dic nobis	X	X	X	X
64. Laudes Christo				X
72. Sempiterne devote				X
79. Almiphona		X	X	X
81. Christe salvator				X
84. Eia musa	X	X	X	X
92. Resonet sacrata	X	X	X	X
99. O alma ... deitas		X	X	X
115. Stans a longe	X	X	X	X
130. Claris vocibus	X	X	X	X
152. Nunc crucis				X
153. Salve crux sancta		X	X	X
158. Exulta celum			X	X
163. Sancti baptiste	X	X	X	X
169. Nunc luce			X	X
172. Psallat vox			X	X
179. Laudum carmina				X
193. Laurenti David		X	X	X
205. Supere armonie				X
207. Christo inclito	X	X	X	X
211. Laus honor				X
220. Sacerdotem Christi	X	X	X	X
229. Adest namque dies		X	X	X
231. Alma cohors	X	X	X	X
239. Clare sanctorum	X	X	X	X
258. Resultet tellus		X	X	X
259. Rex celice		X		X
263. Virginis venerande	X	X	X	X
70. Psalle lirica				
121. Gaude virgo mater ecclesia				
132. Congaudent angelorum				
184. Gaudeat fidelium				

Looking at these lists in a negative fashion, we see that 3 of the 11 Chartres pieces (27%) are not in the Sicilian books; 2 of the 13 Western pieces (15%); 7 of the 30 Rouen pieces (23%); and 4 of the 37 Norman monastic pieces (11%). It will be seen that Mn 19421 has practically the entire Norman monastic list. The totals for each group are as follows:

	V.20-4	288	289	19421
Chartres (11)	4 (36%)	6 (55%)	7 (64%)	7 (64%)
Western (13)	5 (38)	7 (54)	7 (54)	9 (69)
Rouen (30)	12 (40)	17 (57)	19 (63)	22 (73)
Norman monastic (37)	14 (38)	23 (62)	25 (68)	33 (89)

(ix) Conclusions

Two sets of observations may be made at the end of this chapter. Firstly, looking at the North French, English and Sicilian repertories of sequences as a whole, it has been shown how relatively little musical composition went on as far as sequences of the first epoch were concerned in the 11th and 12th centuries. This is partly because the repertory was already reasonably large by c.1000, and partly because of a change in musical taste, the swing towards a new type of composition, taking place as the Sicilian books were being compiled. The Sicilian books contain only a small part of what was in any case only a small repertory of pieces, in the new, transitional, second-epoch style. This was a period of gestation, it seems, before the startling productivity of the next century, the era of the third-epoch sequence.

It has also been possible to distinguish between

several branches of transmission of the repertory, most importantly between a southerly group of sources centred on the Norman monasteries, particularly Jumièges and St.Evrault, deriving in part from Dijon, and with links with Chartres and more westerly uses; and a northward looking group of books, to which Rouen and various English uses belong (Bec, Canterbury and St.Albans are a smaller group with a similar character).

The second set of observations concerns the Sicilian books in particular. Because of their date, they are not particularly modern in aspect, so far as the adoption of new melodies and proses is concerned. Only Mn 19421, which in any case tends to gather every possible type of available sequence into its large collection, shows itself really interested in new compositions, although, because of its large size, these new pieces still form a relatively small proportion of the collection as a whole. It is worth remembering that the unicum for S.Agatha in Mn 19421, Fva fratres personemus, is practically in third-epoch style, with double rhyme and lines of equal length throughout. And yet even Mn 19421 has none of the new Marian sequences shortly to become so universally popular. As a whole, this accords with the estimate of the date of the Sicilian sources given above (see p.55). The repertory is what we should expect if it were formed in the early 12th century. The lack of modernity is attributable either to date or to Sicily's isolation from the latest (Parisian and English?) compositional activity.

As to the derivation of the repertories, there can be no doubt of two things, the dependence of Mn 289 on Mn 288,

and the close relationship between Mn 19421 and the Norman monastic tradition. Given the closeness of Mn 288 and Mn 19421, it might even be possible to suggest that while Mn 19421 is the direct heir to the Norman monastic tradition (ultimately deriving from Dijon, transmitted through St. Evroult?), Mn 288 represents a recension of the same repertory made for secular use. Although the small repertory in Mn V.20-4 is not as characteristic as the others, it is not entirely independent of them. Thus, although it has none of the Sicilian sequences which link the other three sources together (Melliflua in Mn 289 and 19421, Magnus deus for Mary Magdalene in Mn 288, 289 and 19421) it still has more concordances with these sources than with any others, and I believe we should assume that it is a native Palermitan selection, and not an imported use (the model now lost) such as its alleluia series betrays (Chartres use — see p.202 above). But although it is a rather modest collection, it need not represent the Palermo repertory in its earliest state; one would hesitate to suggest that Mn 288 might derive from it, or its forbears.

Although the Norman monastic contribution to the Sicilian repertory is undeniable, we should not discount the possibility of influence from Norman secular uses. Unfortunately, the Rouen sources we possess are relatively late in date, and no others are forthcoming. Perhaps their lateness is responsible for the fact that they stand rather apart from the Sicilian sources. As to Chartres, which we know from the survey of alleluia series and repertories to have been important, it seems to have employed a rather small sequence cycle, and although one or two possible

features may have impinged on the Sicilian books, they are overshadowed by the mass of Norman monastic pieces.

Basically then, the repertory available to the compilers of the four sequentiaries was that known in Normandy in the early 12th century, with the monasteries of the Dijon family exerting a dominant influence. To this repertory, sequences from the periphery of Normandy, from Anjou and the Loire valley round to north east of France, were added, particularly by the avid collector who compiled Mn 19421, and a few Italian pieces also entered the collections in Mn 289 and 19421. For the first time, therefore, we have encountered a musical repertory in the Sicilian books where the known history of ecclesiastical persons and institutions in South Italy and Sicily (recounted in Chapter 5 above) finds an echo. Mn 19421, from Sant' Agata, Catania, may indeed be seen as resulting from the Norman monasticism implanted in the south by Robert de Grantmesnil, second abbot of St. Evroult.

An edition of the complete 12th-century Sicilian sequence repertory will be found in Part III of the thesis.

CHAPTER 11. ORDINARY OF MASS REPERTORIES

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(1) The scope of the survey

This chapter surveys the repertories of Kyries, Glorias, Sanctus and Agnus Deis, with their tropes, to be found in the Sicilian sources. These repertories are, by their size, not only one of the most considerable constituents of the manuscripts, but also some of the most significant for our knowledge of 12th-century liturgical music. The collection of Glorias in Mn 19421, for instance, is the largest extant, surpassing even those in Aquitanian sources.

It is fortunate that the foundations of a system of cataloguing these repertories have been laid in the last three decades in the work of Melnicki (1954), Bosse (1954), Rönna (1967), Thannabaur (1962) and Schildbach (1967). From their catalogues a good idea may usually be gained of the derivation and dissemination of most of the melodies and tropes in the Sicilian sources. It is true that they do not cover even the Sicilian sources completely, and many important North French and English sources were unknown to them. My own cataloguing work has covered 66 North French, English and Sicilian collections, of which 13 were wholly covered and 17 partially covered by the above authors.

Although this thesis includes a complete catalogue of first-epoch sequences to be found in the 63 collections discussed in the last chapter (see Part II), it is impossible to do the same for the ordinary of mass repertories now under discussion. (I hope that the full catalogue may be published shortly.) Instead, Part II, Section 6 of the thesis includes an abbreviated catalogue, where all items in the Sicilian sources are listed, with a selective table of

concordances. Here the most closely related sources are covered in separate columns, but some groups of sources are covered together in one single column (e.g. eight Sarum sources, or five Paris sources). Although it would have been preferable to be more explicit, space forbids more detailed coverage.

The statistical tables of concordances between all the sources, and their percentage similarities, are calculated according to a system whereby melodies and tropes are considered as separate items. This is most obviously necessary in the Gloria repertory, where tropes are often found attached to different melodies in different sources, or not attached to any melody at all; and the same occasionally happens with Sanctus and Agnus tropes.

The lack of a complete catalogue is compensated by more detailed discussion, with lists of concordances, of individual items, in section iii below.

Since there is no clear dividing line between the style of 13th-century items and compositions of the 10th-11th centuries, as there is between first- and second-epoch sequences, the statistical comparison was carried out on the basis of all items, regardless of probable age. Furthermore, I decided that in this case I would refrain from sifting very common, or very rare, pieces. Even unica were allowed to remain for the count. Since the resulting diagram showed plausible and comprehensible groupings of sources, I have judged the procedure adopted to be a justifiable one. It would certainly be desirable to try different selections of items for comparison, and also separate the different categories of pieces, Kyries from Glorias, etc., in some future operation.

(11) Interrelationships between sources

As usual, I give first a table of the highest percentage similarities between sources, then diagrams constructed therefrom. Diagram 20 gives source groupings as far as the 75% similarity line. Diagram 21 takes the nine groups of books distinguished in Diagram 20, and attaches to them all the remaining sources. The largest source, Mn 19421, has 164 items; the smallest, Pn lat.904, has only 13. The least plausible affiliations seemed to occur with sources of around 30 items or less (e.g. Ra 435, with 33, showed a tendency to bring together otherwise unrelated groups, sources such as Ob Laud misc.358, CA 60, Ac 695 and Mn 19421). I therefore placed sources with less than 35 items in brackets.

TABLE 36

HIGHEST PERCENTAGE SIMILARITIES BETWEEN SOURCES

Ob Bodley 775:	90 - Ccc 473 66 - Pn lat.13252 65 - Mn 288, 289 63 - Mn 19421 60 - CA 75
Ccc 473:	90 - Ob Bodley 775 69 - Pn lat.13252 63 - Mn 19421 62 - CA 75 61 - Mn 288, 289
[Ob Bodley 775, adds.]:	63 - Ob Laud misc.358, Lbl Royal 2.B.IV 60 - Mn 288, 289
Du Cosin V.V.6:	72 - Lbl Royal 2.B.IV 70 - Ob Laud misc.358
Ob Laud misc.358:	84 - Lbl Royal 2.B.IV 70 - Du Cosin V.V.6 66 - Mn 19421, Ob Uc 148 64 - Mn 288, 289 61 - Lbl Harley 3965
Lbl Royal 2.B.IV:	84 - Ob Laud misc.358 72 - Du Cosin V.V.6 70 - WO F.160 67 - Pn lat.10508, Lsc O.v.I.6, Mn 289 66 - AN 96
[Lbl Cotton Cal.A.XIV]:	82 - WO F.160

TABLE 36 (continued)

WO F.160:	74 - Bu 2565
	72 - Lbl Harley 3965
	70 - Lbl Royal 2.B.IV
[Ob Lye11 9]:	86 - Ob Laud misc.358, WO F.160, Ob Uc 148, PAp 98, Lbl Lansdowne 462
Pa 135:	79 - Bu 2565
	78 - Ob Lat.lit.b.5
Ob Uc 148:	76 - Mr lat.24
[SHRs XXX]:	100 - Ob Laud misc.358
[SHRs XXX suppl.]:	97 - Lbl Add.17001
Lbl Harley 3965:	72 - WO F.160, Ob Uc 148
Ob Lat.lit.b.5:	78 - Pa 135
	70 - Cjc D.27
Cjc D.27:	72 - Pa 135
	70 - Ob Lat.lit.b.5
Mr lat.24:	100 - Bu 2565
	96 - Ob Rawl.lit.d.3, PAp 98
	76 - Ob Uc 148, BAca 88
	69 - Lbl Harley 3965
	65 - Ob Lat.lit.b.5
	61 - Pn lat.1112
Ob Rawl.lit.d.3:	96 - Mr lat.24
Bu 2565:	100 - Mr lat.24
Cu Add.710:	94 - Mr lat.24
	93 - Bu 2565
[EXc 3502]:	92 - WO F.160
	85 - Mr lat.24, PAp 98, Lbl Lansdowne 462
PAp 98:	96 - Mr lat.24, Lbl Lansdowne 462
Lbl Lansdowne 462:	96 - PAp 98
Lbl Add.17001:	91 - Bu 2565, PAp 98
	82 - BAca 88
CA 75:	75 - Mn 288, 289
	72 - Pn lat.13252
	68 - Mn 19421
CA 60:	92 - CA 78
	63 - Mn 19421
CA 78:	92 - CA 60
	63 - Ac 695, Br II.3824, Mn 288, 19421
	61 - Pn lat.1112
[CA 61]:	83 - CA 78, Mn 288
LA 263:	67 - Ac 695
	63 - Mn 289
	61 - Mn 288, 19421
	60 - Br II.3824

TABLE 36 (continued)

Pn lat.13252:	84 - AN 96
	72 - CA 75
[Pn lat.1107]:	75 - Ac 695
[Pn lat.830]:	93 - Pn lat.1112
[Lbl Add.38723]:	96 - Pn lat.1112
Pn lat.1112:	74 - Ac 695
	63 - Cu Add.710, Lbl Add.17001, LG 2
	61 - CA 78, Br II.3824
[Pn lat.861]:	94 - Pn lat.1112
[Lbl Add.16905]:	94 - Pn lat.1112
[Pn lat.14452]:	81, -AAc 695, Pn lat.1112
[R 249]:	81 - Ac 695, Pn lat.1112
[BRp 2]:	76 - Ac 695
	71 - Pn lat.1112, LG 2
[BAca 85]:	95 - Pn lat.1112
BAca 88:	82 - Lbl Add.17001
	79 - Cu Add.710
	74 - Pa 135, Ob Lat.11t.b.5
	62 - Cjc D.27, Ac 695, PLn I.B.16
Ac 695:	74 - Pn lat.1112, PLn I.B.16
	67 - LA 263, Br II.3824
	63 - CA 78, LG 2
	62 - BAca 88
	61 - Ob Uc 148, Lbl Harley 3965
[Rss]:	87 - BAca 88
	83 - Cu Add.710, Lbl Add.17001
[Lbl Add.30058]:	88 - Ac 695
	83 - Pn lat.1112
[PRO 12]:	[87 - Ra 435]
	[76 - CHR 520]
	74 - Ob Laud misc.358, Ac 695
	71 - Lbl Royal 2.B.IV, CA 60, 78, Pn lat.13252
[CHR 520]:	79 - Mn 288, 289
	76 - [PRO 12], Pn lat.13252, Ac 695
	72 - Mn 19421
	[69 - Ra 435]
[Ra 435]:	[87 - PRO 12]
	79 - Ac 695
	76 - Ob Laud misc.358, CA 60, Mn 19421
	[69 - CHR 520]
LG 2:	63 - Pn lat.1112, Ac 695
	61 - PLn I.B.16
AN 96:	91 - Mn 288
	89 - Mn 289
	84 - Pn lat.13252
	80 - Mn 19421

TABLE 36 (continued)

[AN 97]	84 - Ob Laud misc.358
	80 - Ac 695
	76 - Lbl Royal 2.B.IV, CA 78, Mn 288, 289, 19421
Lbl Royal 8.C.XIII:	77 - Mn 19421
	73 - Mn 288
	72 - Mn 289
	70 - AN 96
	69 - Pn lat.10508
Pn lat.10508:	82 - R 250
	79 - R 276
	78 - Mn 19421
R 276:	79 - Pn lat.10508
	75 - Mn 19421
Lsc O.v.I.6:	79 - Mn 288
	78 - Mn 289
	69 - Du Cosin V.V.6
	67 - Lbl Royal 2.B.IV, Mn 19421
	62 - Pn lat.10508
R 250:	82 - Pn lat.10508
	76 - Mn 289
	73 - Mn 288
	71 - Mn 19421
Br II.3824:	70 - Mn 288, 289
	67 - Pn lat.13252, Ac 695
	63 - CA 78, Mn 19421
	61 - Pn lat.1112
	60 - Lbl Roy.2.B.IV, CA 60, LA 263
[Pn lat.904]:	92 - Pn lat.905 with suppl.
	[85 - Pn lat.905 without suppl.]
[Pn lat.905 (without suppl.):	72 - Lbl Add.17001, WO F.160, PLn I.B.16
Pn lat.905 (with suppl.):	(nothing over 60%)
Mn V.20-4:	81 - Mn 288
	78 - Mn 289
	74 - Mn 19421, Mr lat.24, Ob Rawl.lit.d.3
	70 - Du Cosin V.V.6
	67 - Lsc O.v.I.6
	63 - Pn lat.13252, Pn lat.10508, PLn I.B.16
Mn 288:	99 - Mn 289
	91 - AN 96
	86 - Mn 19421
Mn 289:	99 - Mn 288
	89 - AN 96
	84 - Mn 19421
Mn 19421:	86 - Mn 288
	84 - Mn 289
	82 - Nn VI.G.34
	80 - AN 96
	78 - Pn lat.10508
	77 - Lbl Royal 8.C.XIII
	75 - R 276

TABLE 36 (continued)

Nn VI.G.34:	82 - Mn 19421 76 - Mn 289
PLn I.B.16:	72 - Ac 695
PLsd 5:	71 - PLn I.B.16 68 - Lbl Add.17001 65 - BAca 88

(Normally, if a source has too few items for a reliable result — in this case fewer than 35 items — it is not given in such as Table 36 opposite a major source. Nor can it be given opposite a minor source: but in the case of the three Chartres sources, PRO 12, CHR 520 and Ra 435, I have cited their readings one against the other, because of their common provenance. If anything, this shows that a few differences can result in a fairly large percentage difference between small collections, but that nevertheless the Chartres sources are demonstrably related.

The two late Rouen cathedral sources, Pn lat.904 and 905, present a slight problem. Diagram 20 shows that Pn lat.904 is related to the complete collection, supplement included, which is to be found in Pn lat.905. But Pn lat.905 with supplement is so distinct from other sources that it has no affiliation above the 60% line. Without its supplement, however, it has affiliations with Lbl Add.17001, WO F.160 and PLn I.B.16, as shown in Diagram 21.)

DIAGRAM 20
SOURCE GROUPINGS - ORDINARY OF MASS REPERTORIES
(75-100% similarities)

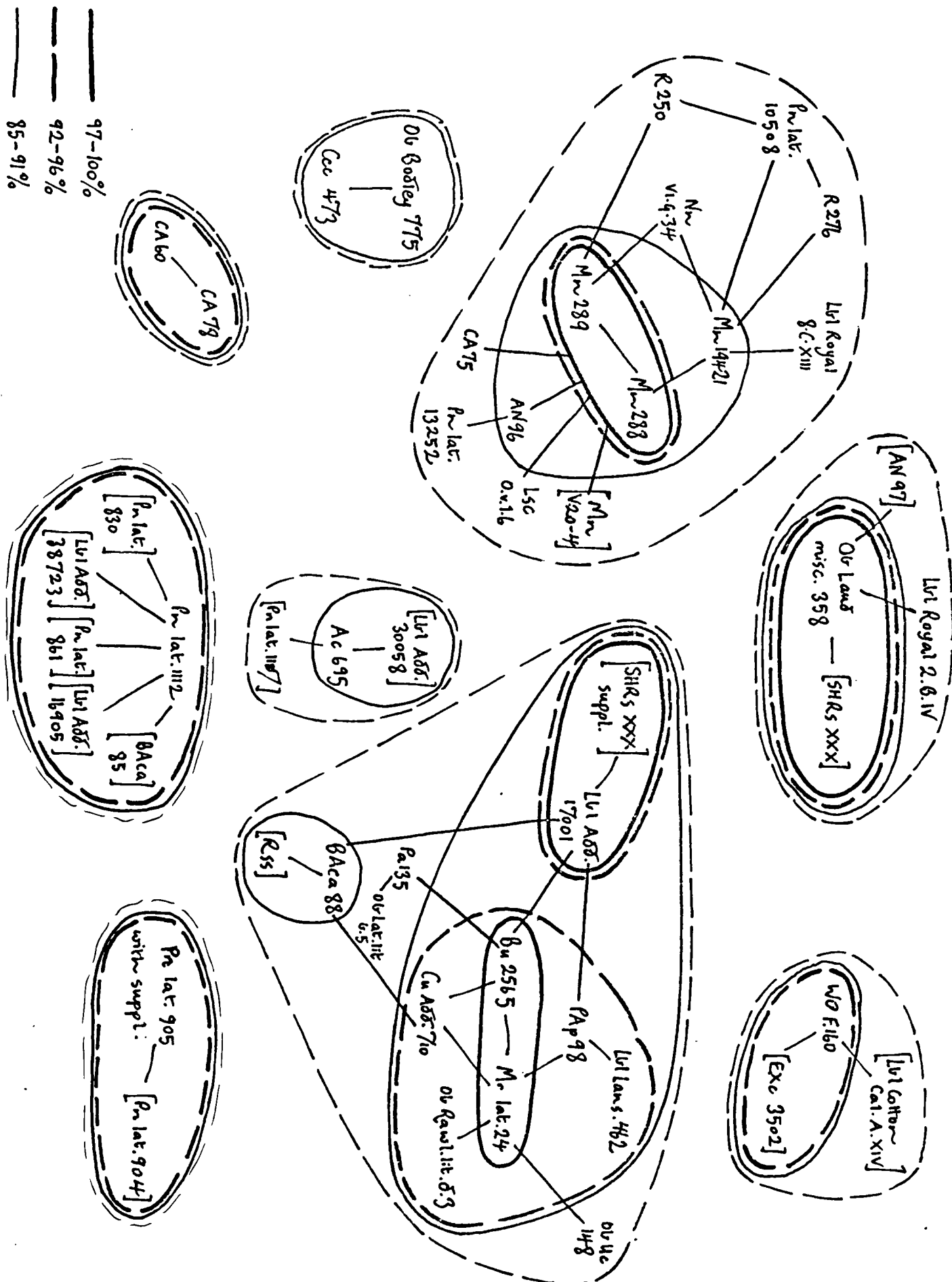
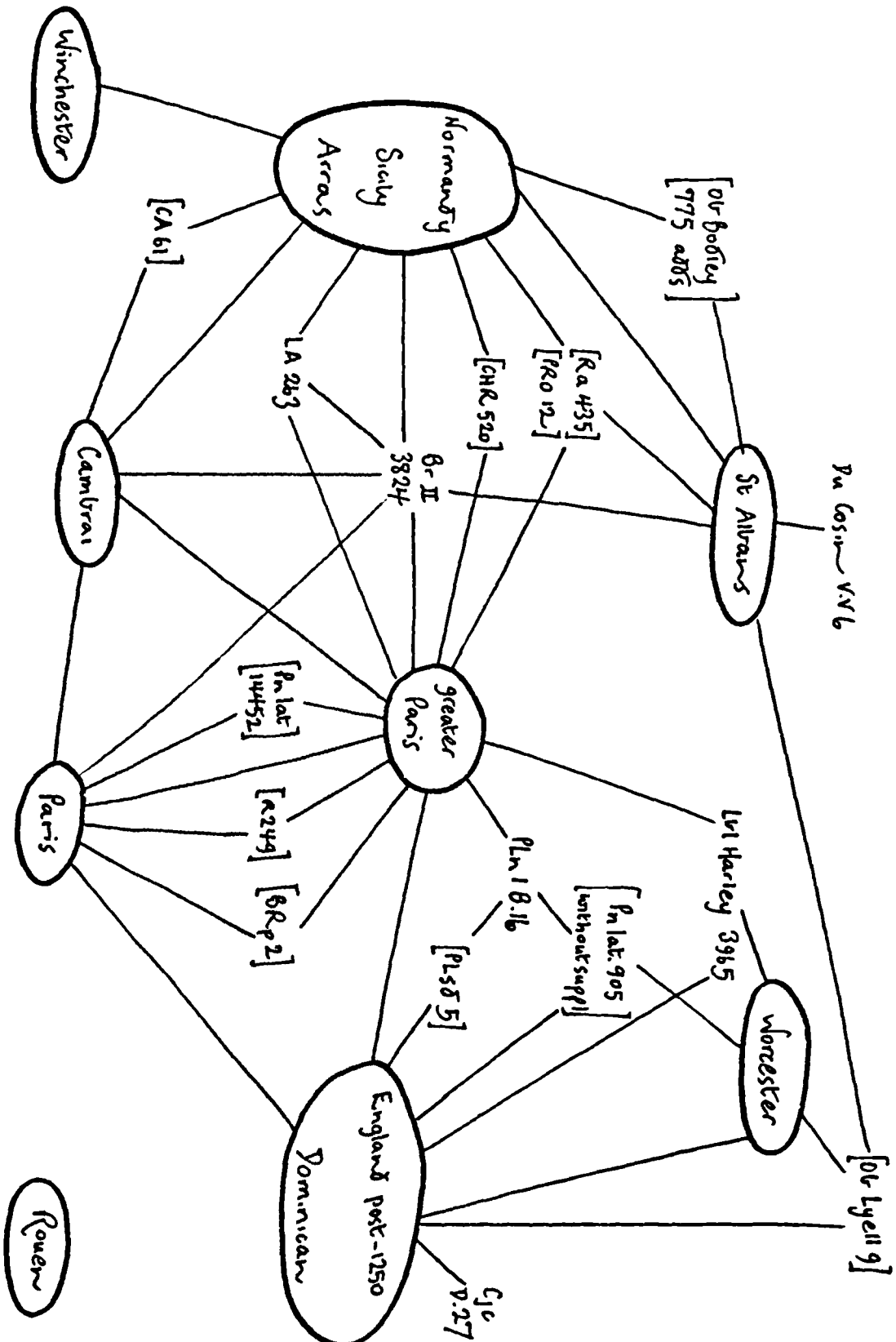


DIAGRAM 21
SOURCE GROUPINGS - ORDINARY OF MASS REPERTORIES
(60-74% similarities)



(111) The Sicilian collections

The connection between the three largest Sicilian collections, Mn 288, 289 and 19421, and the Norman monastic books, is clear. There are several reasons for their appearance together within the 75% boundary line of Diagram 20. Firstly, as will become apparent when some individual items from the repertory are mentioned in section iv below, they share some significant, rather unusual items. They are also of roughly the same age (excepting only R 250 and R 276, which are unusually conservative in showing the use of Gloria tropes in the 13th century), and therefore reflect the interests of musicians of their age: it is not surprising that they appear unrelated to, say, 13th-century Paris books, which, like other 13th-century products such as the Sarum and Dominican books, have hardly any tropes and include a number of new melodies.

The adherence of AN 96 to this group is interesting. Although AN 96 has a rather small repertory, one cannot say that it has been inevitably 'swallowed' by the much larger Sicilian collections: the same has not happened, for instance, to the modest Chartres collections. Either AN 96 has borrowed heavily from the Norman monastic repertory, or else Mn 288 and 289 incorporate the Angers tradition within their collections. Although the former seems more probable, the latter is not impossible, and at the conclusion of the thesis the Angers connection will have to be considered, with others, and its strength assessed.

Mn V.20-4 has a rather modest collection. It contains some significant concordances with the other Sicilian sources, and thus appears in the same group on Diagram 20, but the

connection is not as close as that between the other three books, and Mn V.20-4 is not wholly dependent upon them.

Upon PLn I.B.16 quite different influences are at work. Again some peculiarly Sicilian items survive into the collection, but these are outnumbered by 13th-century, probably Parisian items. The book was evidently designed for a Dominican house, but PLn I.B.16 does not have the small, characteristic ordinary of mass repertory of Dominican books such as Rss. The Dominican connection is slightly more evident in the case of PLsd 5.

(iv) Individual items in the Sicilian collections

Besides many items that were known internationally, or at least all over France, the Sicilian books have a large proportion of pieces known only from Norman books. There are also a small number of items peculiar to Sicily, and one or two importations from Italy. These, and any other unusual items, are listed in the following paragraphs, with all other sources known to me.

1. Norman melodies and tropes in the Sicilian books.

Kyries:

- 18 tr.3 - Pn lat.10508, Mn 288, 289, 19421
- 24 tr.2 - Lbl 8.C.XIII (add.), Pn lat.10508, Mn 19421, WO F.160, Pa 135, Uc 148, Lbl Harley 3965, Sarum (excluding Cu Add.710, Lbl Add.17001)
- 70 tr.2 - Lbl 8.C.XIII, Pn lat.10508, R 250, Mn 288, 289, 19421, Ob Bodley 775 suppl., Du Cosin VV6, Ob Laud misc.358, Lbl Royal 2.B.IV, WO F.160, Ob Lyell 9, Pa 135, Ob Uc 148, SHRs XXX, Lbl Harley 3965, Ob Lat.11t.b.5, Sarum (excl. Lbl Add.17001), Pn lat.13252
- 82 tr.1 - Pn lat.10508, Mn 288, 289, 19421, WO F.160
- 86 and tr.1 - Pn 10508, Lsc O.v.I.6 (without tr.), Mn 288, 289, 19421, Nn VI.G.34, Ob Bodley 775 suppl., Du Cosin VV6, Lbl Royal 2.B.IV, WO F.160, Pn lat.13252 (without tr.)

- 124 tr.4 - Lbl Royal 8.C.XIII, Pn lat.10508, R 250, Mn 288, 289, 19421, Nn VI.G.34, PLn I.B.16, PLsd 5
- 175 and tr.1 - Lbl 8.C.XIII (add.), Pn lat.10508, R 250, Mn V.20-4 (without tr.), Mn 288, 289, 19421, Nn VI.G.34, Ob 775 suppl. (without tr.), Ccc 473 add. (without tr.), Du Cosin VV6 (without tr.), Ob Laud misc. 358 (without tr.), Lbl Royal 2.B.IV (without tr.), Lbl Cotton Cal.A.XIV, WO F.160, 4 Sarum (without tr.), SGs 546
- 192 tr.1 - Mn 288, 289, 19421, WO F.160

Glorias:

- 1 - Pn 10508, Lsc O.v.I.6, Mn 288, 19421, Du Cosin VV6, Ob Laud misc.358, Lbl Royal 2.B.IV, Sarum, Pn lat. 13252 (add.)
Tropes associated with this melody are 20, 36, 81, 106 and 111, of which 81 and 111 are not Norman (see below).
- tr.20 - Lbl 8.C.XIII, Pn lat.10508, R 276, Mn 288, 289, 19421, Ob Bodley 775 (add.), Du Cosin VV6, Ob Laud misc.358, Lbl Royal 2.B.IV
- tr.36 - Pn lat.10508, Mn 288, 289, 19421, Du Cosin VV6, Ob Laud misc.358, Lbl Royal 2.B.IV
- tr.106 - Pn lat.10508, R 276, Mn 288, 289, 19421, Lbl Royal 2.B.IV

Sanctus:

- 49 tr.54 - Pn lat.10508, Mn 289, 19421, Lbl Royal 2.B.IV, Ac 695, Pn lat.778, SGs 383, 546, E-TO 135, CS-P (various)
- 68 and tr.125 - Lbl 8.C.XIII, Pn lat.10508, Mn 288, 289, 19421, PLsd 5 (add., without tr.), CS-Pak C72 (without tr.)
- 70 - Mn 288, 289, Pn lat.13252 (tr.197c), LG 2, Mbs lat.4101 (15th c.), Mbs lat.6418 (15th c.)
- 200 tr.103 - Pn lat.10508, Mn 19421
- 202 and tr.136 if used - Lbl 8.C.XII (with tr.), Pn lat.10508 {with tr.}, Br II.3824, Mn 288 (with tr.), Mn 289 {with tr.}, Mn 19421 (with tr.), Lbl Royal 2.B.IV {with tr.}, Pa 135, SHRs XXX suppl., Ob Lat.11t. b.5, Sarum, BAc 88, LG 2

Agnus:

- 89 tr.75 - Pn lat.10508, Mn 288, 289, 19421
- 226 tr.122 - R 250, Mn 288, 289, 19421, Du Cosin VV6, Lbl Royal 2.B.IV

tr.55, to mel.267 - Lbl Royal 8.C.XIII, Pn lat.10508, Mn 288,
 289, 19421, PLn I.B.16, Ob Bodley 775 (add.), Du
 Cosin VV6, Lbl Royal 2.B.IV, WO F.160, W 677, Pa
 135, Ob Lat.11t.b.5, Ac 695
 to mel.136 - W 677

tr.130, to mel.236 - Mn 19421
 to mel.267 - Pn lat.10508

In the above list I have assumed that there was no transmission of pieces from Sicily to France, specifically to St.Evrault (Pn lat.10508), which features in 4 cases above only with Sicilian books. Kyries 82 tr.1 and 192 tr.1 appear to make such an assumption prudent: it is more likely that WO F.160 and the Sicilian books had the tropes from a central Norman repertory, rather than that they made the journey all the way from Sicily to England.

2. Possibly English items used in Normandy and in the Sicilian books

Sanctus 154 tr.100 - Lbl Royal 8.C.XIII, Mn 19421, Ob Bodley
 775, Ccc 473

It is, of course, possible that this piece travelled to Winchester from a North French repertory no longer visible.

3. Sicilian melodies and tropes (excluding unica)

Kyrie 194 tr.1 - Mn 288, 289, 19421, Nn VI.G.34

Kyrie 198b - Mn 19421, V.20-4, PLn I.B.16

Kyrie 223 and tr.1 - Mn 289, 19421, Nn VI.G.34

Sanctus 51 - Mn 288, 289, 19421

Sanctus 71 and tr.51 - Mn 288, 289 (tr. only), 19421

Also possibly Sicilian, though perhaps taken from a non-Norman South Italian tradition, is:

Kyrie 48 tr.7 - Mn 288, 289, 19421, Nn VI.G.34, PLn I.B.16,
 PLsd 5, Rvat Urb.602

The fact that Sanctus 56 tr.120 and tr.215 appear to have travelled from France to Montecassino (although they are not specifically Norman items) strengthens the possibility that Kyrie 48 tr.7 really is Sicilian.

4. Italian melodies and tropes used in Sicily

- Sanctus 58 tr.87 - Mn 19421, Bl Q7, Q9 (without tr.), MOd I.7, I.16 (without tr.), Vcd 161, 162 (without tr.)
- Sanctus 74 - Mn V.20-4, LG 2, Bu 2748 (French, 13th c.), BV VI.34, 35, 38, MC 546, Rvat Urb.602, 16 other Italian sources
- Sanctus 154 tr.126 - Pn lat.10508, Mn 19421, Pc A47, Tn F.IV.18, Vcd 146, 161, 162, 186
- Sanctus 223 tr.111 - Mn 288 (no music), 289, BV VI.35, Bu 2824, MOd I.7, Rc 1741, Rn 1343, Rv C52, VEcap 107
- Agnus 95 and tr.71 - Mn 19421, Pn nouv.acq.lat.1235, Folschki, Tn F.IV.18, Vcd 161 (add.), Zayas
also with tr.41 - BV VI.34, 35, MC 546, Rvat Urb.602, MZ c/14/77
also without tr. - MOe I.16
- Agnus 236 tr.1 - Mn 19421, BV VI.34, Rvat Urb.602, 14 other Italian sources
- Agnus tr.117, to mel.236 - Mn 19421
to mel.81 - BV VI.34, 35, Bu 2824, MC 546

Perhaps perversely, in view of what was said about melodies in groups 1. and 3., I have assumed Italian provenance for Sanctus 74 and Sanctus 154 tr.126, in spite of their French concordances. It can be shown in the case of some Italian alleluias that they travelled from North Italy, via Dijon, to Normandy, and thence back to Sicily; and perhaps Sanctus 154 tr.126 is a similar case. It seems improbable that Sanctus 74 could be anything other than Italian. One can only speculate on how it arrived at Fontévrault (LG 2).

5. Probable Norman pieces used in Sicily

These pieces are found outside Normandy in sources usually dependent on the Paris 13th-century repertory, although in these particular cases no Parisian sources survive. The pieces may therefore be not Norman but Parisian.

- Sanctus 49 tr.150 - Mn 289, SGs 383, 546
- Sanctus 49 tr.217 - Mn 19421, E-TO 135
- Sanctus tr.31, to mel.32 - Ob Lat.lit.b.5
to mel.49 - Mn 19421
to mel.112 - Mn 289, Pa 135, Pn lat.1139, 778,
E J.II.17, Mn 1361
to mel.190 - H 4, Mah 51, VI 7613
- Agnus 136, tr.124 - Mn 289, Lbl Royal 2.B.IV, E-TO 135

6. Aquitanian items used in Sicily

Agnus 78 - Lbl Royal 8.C.XIII, Pn lat.10508, Mn 19421

Transmission here would naturally have been via Normandy. It may be pointed out that tr.73, used with both mel.78 and 119, must be Old French, not simply Aquitanian.

7. Items whose provenance is obscure

Kyrie 194 - Mn V.20-4, 288, 289, 19421, Nn VI.G.34, PLn I.B.16, PLsd 5, Pn nouv.acq.1871, PCd 65, AO (17th-c. source), Nn VI.G.38

Sanctus 112 - Mn 289, Pa 135, Pn lat.778, 1139, nouv.acq.1177, E J.II.17, Mn 1361, LEu 391, W 542

Sanctus 200 - Pn lat.10508, Lsc O.v.I.6, Mn V.20-4, 288, 289, 19421, Ob Bodley 775, WO F.160, Pn lat.778, nouv.acq.lat.1177, nouv.acq.lat.1871, Bac 911, H 4, Mn 1361, VI 7613

Agnus 165 - Mn 19421, Pn nouv.acq.lat.1235

8. To Sicily from Paris

It is possible that some items originating in Paris in the 12th century, but no longer to be found in surviving Paris sources, may be listed in sections 5. and 7. above. A Parisian or Dominican link may have caused the appearance of the following in Sicily:

Kyrie 101 - PLsd 5, BAc 88 (only 'French' sources)

9. Sicilian unicaKyries:

3a - Mn 19421 (cf. Kyrie 24)

24 tr.7 - Mn 19421 (in sequence fascicle, between the sequences for S. John the Evangelist and Holy Innocents - for the Feast of Fools?)

38a - Mn V.20-4 (add.)

42a 'Kyrie Regis Guillermi' - PLsd 5 (cf. Kyrie 39)

117a and tr.1 - Mn 19421

122a and tr.1 - Mn 19421

139a - PLsd 5

Glorias:

tr.2 - Mn 19421

tr.100 - Mn 19421

Sanctus:

10 and tr.26	154 tr.182	} Mn 19421
49 tr.235	162 and tr.104	
56 tr.108a	213 tr.209a	

The use of tr.31 with Sanctus 49 is unique to Mn 19421: see above section 5.

Agnus:

81a - Mn V.20-4 (listed in Schildbach, 1967, as 236 var.3)

165 tr.8 - Mn 19421

190a - PLsd 5

tr.22a - Mn 289 (without music)

In addition, Kyrie 16a and trope, added to Mn 289, may be unique, or may be the piece indicated by incipit in Cjc D.27, in which case it would belong in section 1. above.

(v) The relations between the Sicilian sources

It is the Norman items in the Sicilian books which establish their basic character, and we may well ask if a Norman exemplar can be discerned behind them, taken as a group. 98 items (again counting melodies and tropes as separate items) are common to Mn 288, 289 and 19421 (see the catalogue in Part II, Section 6 of the thesis). The book which comes nearest to including this hypothetical nucleus of the Sicilian repertory is Pn lat.10508; its concordances amount to the following totals:

	Sicily	St.Evrout	%
Kyrie mel.	17	11	65
Kyrie tr.	16	12	75
Gloria mel.	6	6	100
Gloria tro.	23	18	78
Sanctus mel.	14	9	64
Sanctus tr.	12	9	75
Agnus mel.	4	4	100
Agnus tr.	<u>6</u>	<u>5</u>	<u>83</u>
	98	74	76

The Sicilian repertory is therefore essentially distinct from any other extant, not discernibly copied from an imported use, but compiled afresh. It includes, as we have seen in Section iv/3 above (p.300), four Sicilian items. The three sources resemble each other most in choice of Glorias, where Mn 19421 has all the tropes to be found in Mn 288 and 289 (which are identical to each other). But they are least close in their choice of Agnus.

It is noteworthy that Mn 19421 usually places Italian pieces at the end of its collections: Sanctus 58 tr.87; and Agnus 236 tr.1, 95 tr.71 and 236 tr.117 (but Sanctus tr.126 is attached early in the collection to mel.154). The relatively large number of Italian Agnus items, together with the fact that Mn 19421 has no Agnus melody unica, and only one trope, combine to suggest that the compiler of the collection was in some difficulty as to how to fill the repertory. If this were the case, one could only surmise that his exemplar suddenly became defective, that is, the rich collection was already in existence and was being copied over again. One would not assume that this was the first fair copy made from a variety of sources: they would surely not all become defective at the same point. And if the creator of the Catania repertory were here making his first fair copy of the collection, why should his invention, apparently so fecund in the case of Sanctus, suddenly dry up when the Agnus were to be set down? Perhaps, therefore, Mn 19421 is simply a fair copy (whose rubrics are lacking!) of a repertory created some time previously (its final pages, containing Agnus melodies and tropes, now lacking).

We should now inspect the relationship between Mn 288 and 289. Their ordinary of mass collections are but one instance of a process which can be shown many times over (e.g. for the sequence repertory, or the conductus repertory), whereby Mn 289 takes the collection of Mn 288 as a starting point and adds to it (usually not very much). In Table 37 I show where the manuscripts agree and where they diverge.

TABLE 37
ORDINARY OF MASS COLLECTIONS IN Mn 288 AND Mn 289

Mn 288	Mn 289	Mn 288	Mn 289
<u>Kyries:</u>			
55 tr.6		51 tr.102	
194 tr.1		51 tr.93	
18 tr.3		30 tr.94	
192 tr.1		43 tr.75	
82 tr.1		43 tr.25	
48 tr.7		56 tr.81	
102 tr.1		11 tr.86	
124 tr.4		22 tr.82	
68 tr.2		39 tr.43	
18 tr.1		1 tr.36	
142 tr.1		56 tr.106	
47 tr.1		11 tr.58	
47 tr.6		56 tr.12	
86 tr.1		12	
70 tr.2		tr.13 no mus.	39 tr.13
175 tr.1		tr.44	39 tr.44
16 tr.1			
175	223 tr.1		Kyrie 16a tr.1
194			(add.)
18			
48			
82			
24			
57			
155			
205			
<u>Glorias:</u>		<u>Sanctus:</u>	
Cives superni		71 tr.51	tr.51 (no mus.)
39 tr.62		216 tr.142	
56 tr.52		56 tr.215, tr.120	
56 tr.20		154 tr.55	
43 tr.76		68 tr.125	
56 tr.3		25 tr.204	
56 tr.64		154 tr.52	
51 tr.79		111 tr.4	
		202 tr.136	
		49 tr.151	
		32 tr.33a	
		213 tr.102	
		223 tr.9	

TABLE 37 (continued)

Mn 288	Mn 289
200	51
70	70
51	200
116	116
tr.111 (no mus.)	223 tr.111
	49 tr.54
	112 tr.31
	49 tr.150
	49 tr.197a
<u>Agnus:</u>	136 tr.124
	tr.22a (no mus.)
	226 tr.122
	225 tr.95
	236 tr.98
	226 tr.105
	226 tr.96
	267 tr.55
	89 tr.75
	226 tr.18
	164
209	226 intr.73b etc.
intr.73b etc.	
(no mus.)	

Several of the divergences concern no more than the supplying of melodies in Mn 289 for unnotated items in Mn 288. The Kyrie melodies in Mn 288 which are not duplicated in Mn 289 are of course present earlier in the collection. The omission of Agnus 209 from Mn 289 may simply be an error. There is no obvious reason why the first Sanctus in Mn 289 should have been left without music.

The remaining divergences, where Mn 289 has items not in Mn 288, all concern later additions to the repertory. They are all added at obvious points in the series of Mn 288, at the beginning or end of a series, and this suggests that Mn 288 was the direct model for Mn 289. In all cases Mn 289 is among the earliest sources of the piece in question — it would have been surprising to have found them in Mn 288:

Kyrie 223 tr.1 is Sicilian (Mn 19421, Nn VI.G.34)

Sanctus 49 tr.54 is later Norman or Parisian (Pn lat.
10508, Mn 19421, Lbl Royal 2.B.IV, Ac 695, SGs
383, 546, Pn lat.778, CS-P various, E-TO 135)

Sanctus 112 is later Norman or Parisian (Pa 135, Pn lat.
1139, 778, nouv.acq.lat.1177, LEu 391, W 542, E
J.II.17, Mn 1361)

Sanctus tr.31 is later Norman or Parisian (see section
iv/5 above)

Sanctus 49 tr.150 is later Norman or Parisian (SGs 383, 546)

Sanctus 49 tr.197a is later Norman or Parisian (Pn lat.
1137, 13252 (add.), Ac 695, sources from Compiègne,
Lbl Royal 8.C.XIII (add.), CHR 520, R 250, Pn lat.
10508 (add.), WO F.160, Pa 135, Mn 19421, various
Spanish and East European sources)

Agnus 136 tr.124 is later Norman or Parisian (Lbl Royal
2.B.IV, E-TO 135)

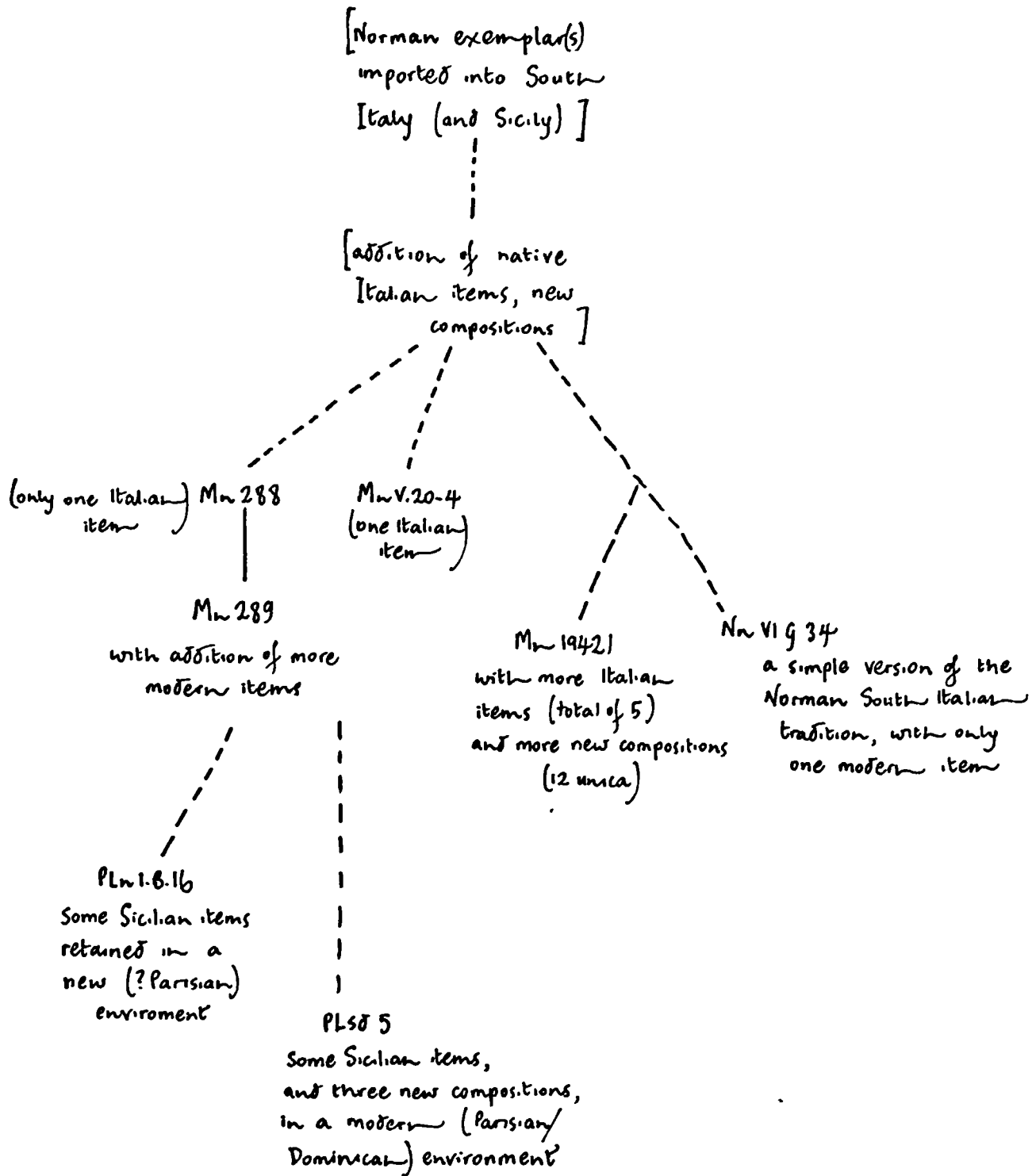
Only tr.22a is unique.

The differences between Mn 19421 and Nn VI.G.34 are few, except of course for the vast difference in the size of their collections. Only three items not in Mn 19421 are in Nn VI.G.34. Firstly, Kyrie 39 is a late addition to the repertory, absent from nearly all Norman French sources (though not the Norman English ones, which are on average of later date). Then Kyrie 68 and its common tr.2 are so standard a part of Norman collections that its omission from Mn 19421 may be an error. There is, therefore, a strong possibility that Mn 19421 and Nn VI.G.34 stem from a common tradition, perhaps that of the South Italian monasteries refounded by Robert Guiscard.

We might proceed tentatively to draw up a stemma to display the simplest form of relationship indicated in the above discussion. No doubt the reality of the situation was more complex:

DIAGRAM 22

RELATIONSHIPS BETWEEN THE SICILIAN SOURCES



CHAPTER 12. POINTS OF VARIANCE - PROPER CHANTS OF MASS

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(i) Method of comparing sources

One of the most important tools for investigating the derivation of a gradual (or noted missal) was developed in the 1950's and 1960's by the monks of Solesmes (published as a collective enterprise, but largely the work of Dom Jacques Froger: see Froger, 1954, 1968, 1978 — the work followed to some extent ideas developed by Dom René-Jean Hesbert in Paléographie Musicale, xiv, 1931). It involved comparing the melodic readings of all available sources of the proper chants of mass. The results were published in Le Graduel Romain, iv/1: Le Groupement des manuscrits (Solesmes, 1960).

The comparison took the form of a probe, where the readings were noted of all available sources at three series of 50 points of variance ('lieux variants'), where differences between sources tended to occur. Points 1-50 were taken from intonation formulae, points 51-100 and 101-150 from other parts of the repertory, naturally avoiding relatively late compositions (such as most alleluias). The latter two series of points of variance (nos. 51-150), it was felt, gave results which corresponded better to the likely patterns of inter-relationships between sources, highlighting groups more clearly without loss of overall coherence.

In order to tabulate the results of the probe, each reading in CH-E 121 (the Solesmes siglum for the source was MUR 3) was denominated reading A, and all manuscripts which differed from it or were defective in some way were listed under other headings: readings B, C, etc., 'lacune', '2me main', and so on. The degree of difference between any manu-

-script and another was established by counting the number of times they disagreed in choice of reading. The figure was then converted to a percentage of the total readings available in the particular source.

The full list of readings in CH-E 121 was of course 100 x A. The manuscript which differed most from it was MZ f/3/104 (VEC 4) with only 18 x A. The charts which tabulated the groups of sources schematically (an example is reproduced overleaf as Diagram 23) showed that there were two major groups of sources, one mainly French, the other mainly German, each group apparently separated from the other by 25 or more differences. There were a number of lone sources which fell outside these major groups, and two small groups — the Vercelli and Le Mans sources — which also stood apart beyond the 24-difference lines.

If all sources within the major groups were separated by no more than 24 differences then the survey must certainly be reckoned inadequate, in that, while accurate enough in distinguishing a source belonging to one major group from a source belonging to one of the other major groups, it would be but a blunt tool for distinguishing sources within the major groups from others in the same group. If only 24 of the 100 points of variance were being utilized in the articulation at this level, then surely more should be isolated and put to use.

However, although the chart initially gives this impression, it actually works rather differently. Abandoning generalities, let us examine the case of SIC, that is, the Palermo gradual Mn V.20-4.

DIAGRAM 23
SOURCE GROUPINGS - SOLESMES SURVEY OF GRADUALS
(from Le Graduel Romain, IV/4)

Premier sondage. lieux var. 51-150 avec les mass rattachées

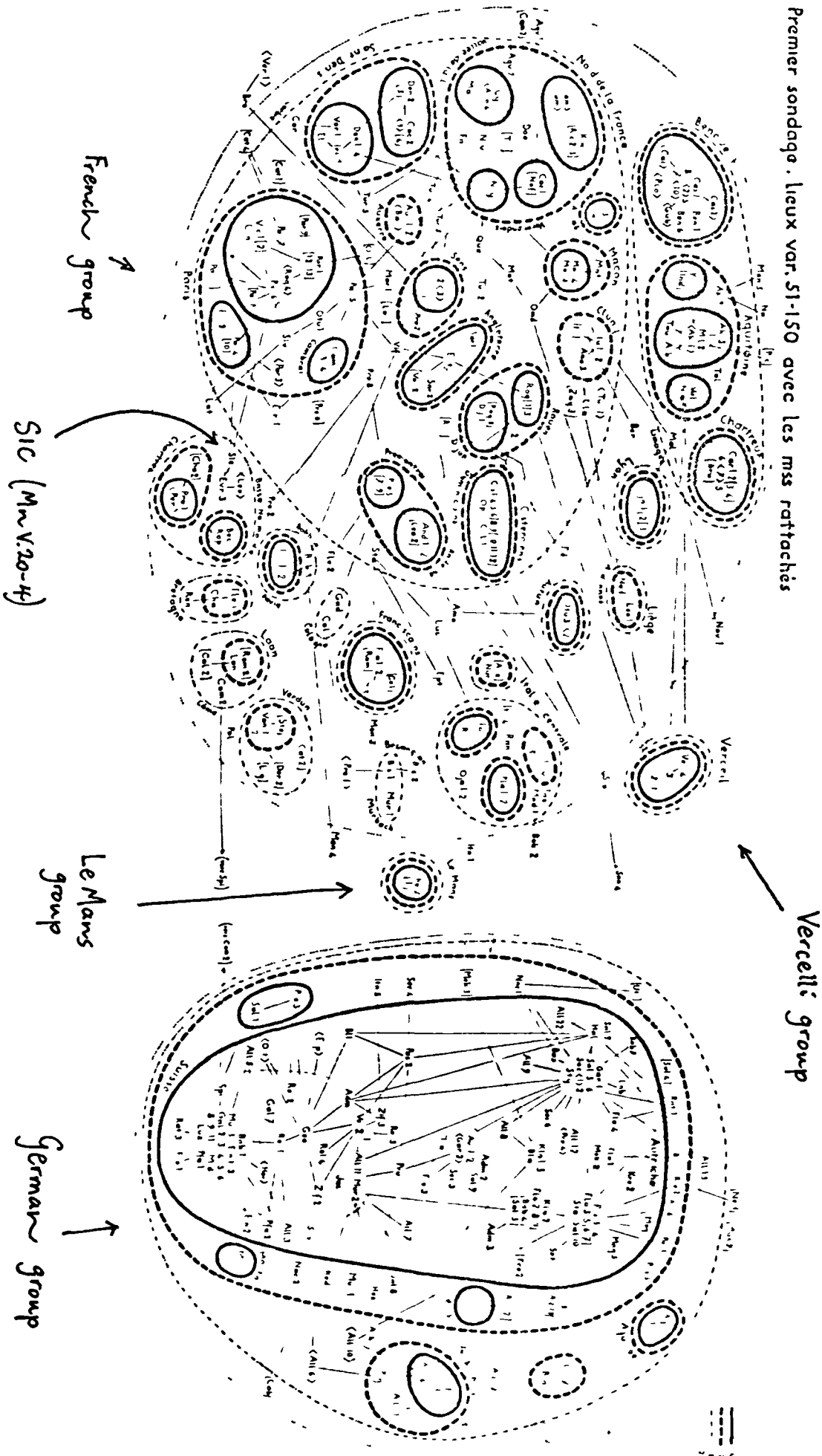
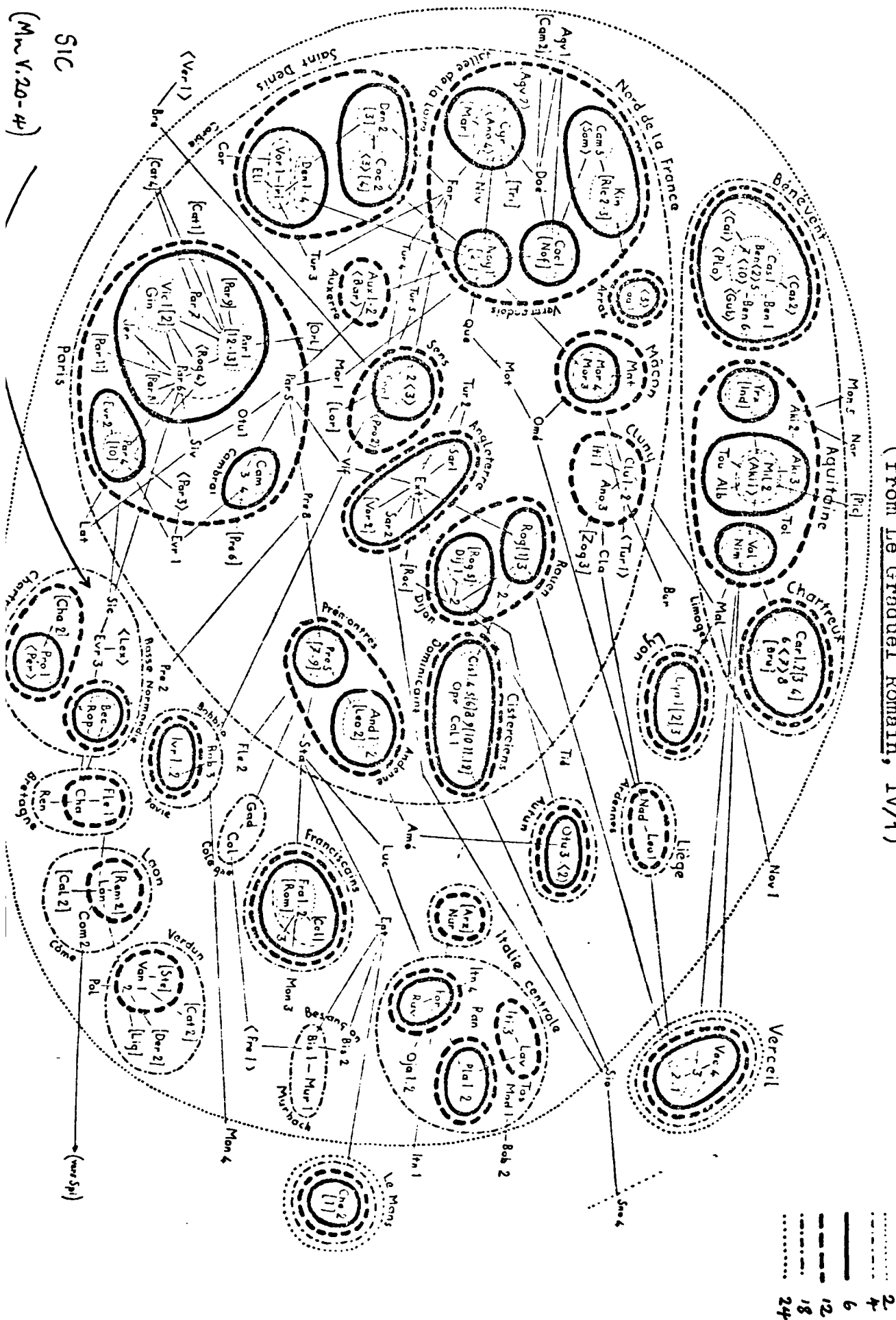


DIAGRAM 214

FRENCH SOURCE GROUPS - COLLETTES SURVEY OF GRADUATES

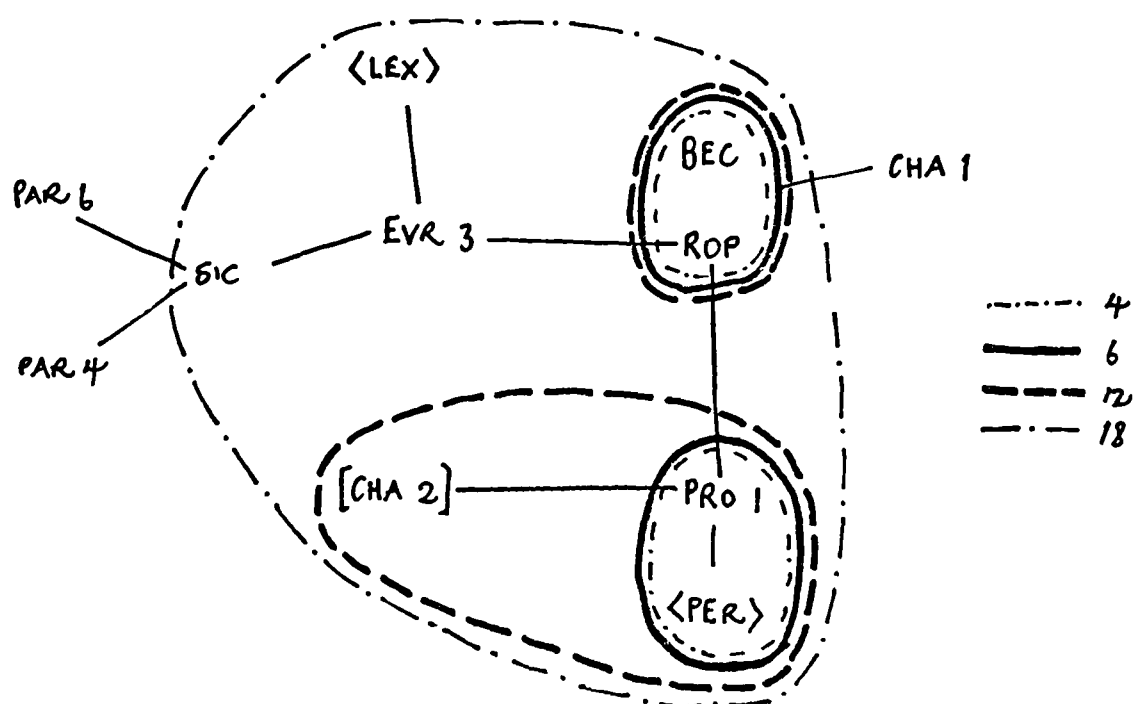
(from Le Graduel Romain, IV/1)



The two major groups of sources mentioned above and displayed in Diagram 23 are, on the one hand, that of Germany, German Switzerland and Austria (with Monza's oldest sources, and Aquileia); and, on the other hand, those of France, England and most of Italy. SIC (Mn V.20-4) is to be found, not in the German group, nor the small Vercelli or Le Mans groups, but in the French-Italian one.

The French-Italian group subdivides into fifteen sub-groups surrounded by 18-difference lines. It is into the small Basse Normandie-Chartres group that SIC falls (see Diagram 24 above).

Now although SIC and four other sources (plus three sources tested only at points 51-100 and therefore attached simply to their single closest neighbour and enclosed in angled brackets) are surrounded by an 18-difference line, SIC is within 18 differences of only one of them, EVR 3 (Pn nouv.acq.lat.1773), to which it is joined by a line. The chart and relevant figures are as follows:



between SIC (Mn V.20-4) and:

EVR 3 (Pn nouv.acq.lat.1773)	- 16 differences	
PAR 4 (Pn lat.1112)	- 21	"
PAR 6 (Pn lat.15615)	- 21	"
VIC 1 (Pn lat.14452)	- 22	"
JER (Ra 477)	- 22	"
SAR 1 (Lb1 Add.12194)	- 22	"
CIS 5 (KNd VIII.236)	- 22	"
IVR 2 (VCd 56)	- 24	"
ROP (Lsc O.v.I.6)	- 25	"
FLE 2 (TRb)	- 25	"
PRE 2 (Porrentruy)	- 25	"
TUR 2 (Pn lat.9435)	- 25	"
PRO 1 (PRO 12)	- 26	"

Thus SIC qualifies for inclusion within the 18-difference line only by virtue of its distance from EVR 3. Beyond 18 differences its neighbours multiply very rapidly. This is what we should expect from a manuscript at no less a distance than 16 differences from its nearest neighbour.

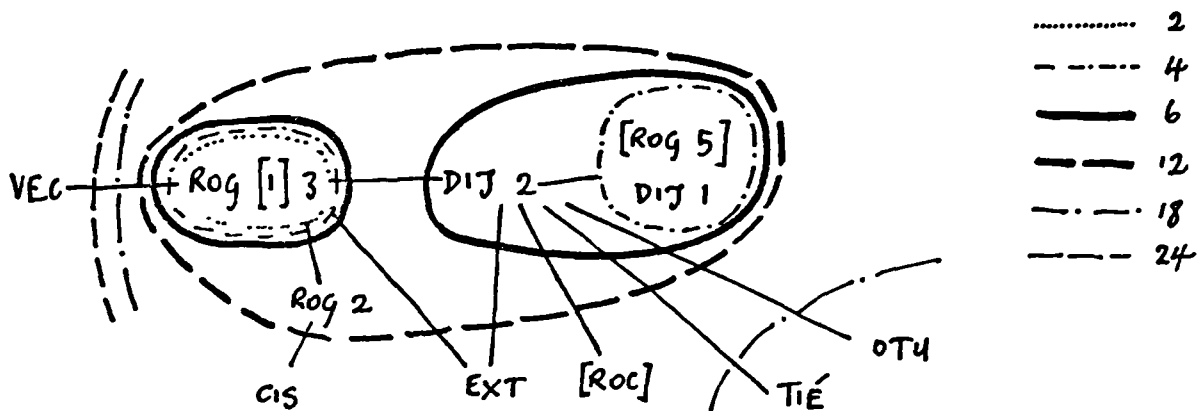
So for a source to be included within an x-distance line, it will be neighbour to at least one other source, but not necessarily all, within that line, at a distance of x differences or less. From all sources outside that line it will be separated by more than x differences.

(ii) Groups 'adjacent' to the Sicilian sources

What is the significance of a distance of 16 differences, the distance between Mn V.20-4 and its closest neighbour, Pn nouv.acq.lat.1773 (from Evreux)? In attempting to answer this question I shall discuss all the sources from Normandy and neighbouring areas: Brittany and Anjou, Chartres and Paris, etc. We shall then know what traditions might have

been known to the Norman-Sicilian musicians, before we examine the Sicilian sources themselves and determine to which traditions they do, in fact, belong.

The most closely related books represented on the Solesmes diagrams are identical with one another or separated by only 1-2 differences: these are standardized books such as those of the Cistercians and the Dominicans; Carthusian books; the two sources shown from each of Nîmes, Piacenza, Cambrai, etc. Behind each of these sets of books will be a common ancestor. The same is almost certainly true for books found within the 4-difference and 6-difference limits. We are justified in assuming, for each set of sources, common ancestors and a direct process of copying from one generation of books to another, without substantial revision or contamination from other traditions. This will be the case, for instance, with the Rouen-Dijon group, found within a 12-difference limit.



CIS - Cistercian sources
 DIJ 1 - MO H.159
 DIJ 2 - Br II.3824
 EXT - Mr lat.24
 OTU - Autun sources
 ROC - Lbl Harley 622

ROG 1 - Pn lat.904
 ROG 2 - R 277
 ROG 3 - Pn nouv.acq.lat.541
 ROG 5 - R 250
 TIE - Chaumont 45
 VEC - Vercelli sources

Since we know that William of Volpiano came from Dijon to reform the monasteries of Normandy (see Chapter 5) we can easily explain the near identity of the sources from Dijon (DIJ 1) and Jumièges (ROG 5). DIJ 2, also from Dijon, is a much later source than DIJ 1 but is also clearly of the same stock. The tradition established in Norman monasteries appears then to have affected the Rouen cathedral books. The two sources ROG 1 and ROG 3 are of course nearly identical with each other, and are both less than 12 differences distant from the Dijon sources. The distance may be due to date, to the difference between a secular and a monastic institution, or some slight revision of the exemplars by the Rouen cantors responsible for the adoption of the Dijon musical tradition.

Interestingly, practically all 'German' sources are united within the 12-difference line, and the great majority within a 6-difference line. Of 139 German sources, no less than 93 lie within a single 6-difference boundary. 25 fall within the next limit (12 differences) and only 17 and 4 respectively within the last two (18 differences, 24 differences). This suggests an extremely strong written transmission, with practically no impulse to revise or collate the tradition with manuscripts from outside the German area.

The case of France and Italy is quite different. There are 219 sources in the major French-Italian group. Of these, 16 remain outside any sub-group at the 18-difference level. There are, as mentioned above, 15 sub-groups at this level. The number of further subgroups below this level multiplies very rapidly, in fact to 29, with many sources remaining

separated from all their fellows by more than 12 differences. Is there any direct relationship between the sources within these larger sub-groups, for example between SIC (Mn V.20-4) and its neighbours at the distance of 16-26 differences?

Perhaps one case may serve to shed light on the problem. IVR 1 (IV 60) and IVR 2 (VCd 56) are separated from each other by only 4 differences. Their next closest neighbour is BOB 3 (Tn F.IV.18), which lies at a distance from them of 21 and 18 differences respectively, and therefore just qualifies for inclusion within an 18-difference line around the Ivrea books. After that come sources from the Basse Normandie - Chartres group: SIC (Mn V.20-4) 25 and 24 differences respectively, PRO 1 (PRO 12) 28 and 24, EVR 3 (Pn nouv.acq.lat.1773) 27 and 28. It is well known, of course, that IV 60 is written in a type of 'Breton' notation. One might postulate, therefore, that links between Pavia (if that is where IV 60 and VCd 56 originate) and what may loosely be termed 'North-West' France might go back to a time when the common notation ('Breton') was used at the place where the Pavia-type gradual originated: say, Chartres. The fact that the Chartres sources available are late (13th -century and later) might explain the differences between Chartres and Pavia.

My reasons for suggesting Chartres as a possible source for the Pavia-type gradual are explained below, when I discuss the areas adjacent to 'Basse Normandie' in greater detail (see p.326). For the moment it is sufficient to note that we appear to have a case of an important relationship which actually becomes evident only at the distance of 24 and more differences.

A similar proximity, to be explained not geographically but by the importation of a foreign tradition, exists in the case of LAN (LA 239, from the Laon region) and COM 2 (Vcd 186, from Como), separated by only 18 differences (no other complete source is so close to LA 239) and again using related types of notation (forming an unexpected Messine notational 'island' in the middle of North Italy).

We may therefore suspect a direct relationship between the traditions of manuscripts whose closest neighbours are in the 13-18 difference range, perhaps even beyond. But additional support, notational, repertorial, historical, would be desirable in support of such a suspicion.

The relatively high degree of difference in such a case would suggest one or both of the following:

- (a) one or both of the sources is only indirectly related to the place of origin of the tradition, and the place whither the tradition was imported;
- (b) the tradition has undergone revision, either as the result of a collation with another tradition or traditions, or independently of any other tradition, i.e., on the initiative and according to the taste of the cantor or other person ultimately responsible for the source in question.

Either of these is more likely than explanations relying on a large difference in date between sources. Thus only 5 differences separate BEN 1 (BV VI.33, 10th-11th century) from CAS 1 (Rvat lat.6082, from Montecassino) of more than a century later. R 250 and MO H.159 (cited above, p.316) are over two centuries apart, but have almost identical melodic variants. VOR 1 (WO F.160) is a 13th-century book

whose tradition goes back (probably through Canterbury and Winchester intermediaries) to the St.Denis-Corbie group. What is more, the exemplars of that tradition known to the English must have been 10th-century ones, since soon afterwards Norman traditions became dominant in England. WO F.160 is separated from Pm 384 (DEN 1, 11th century) by only 7 differences, and from a contemporary St.Denis book, Pn lat. 1107 (DEN 2) by only 14 differences.

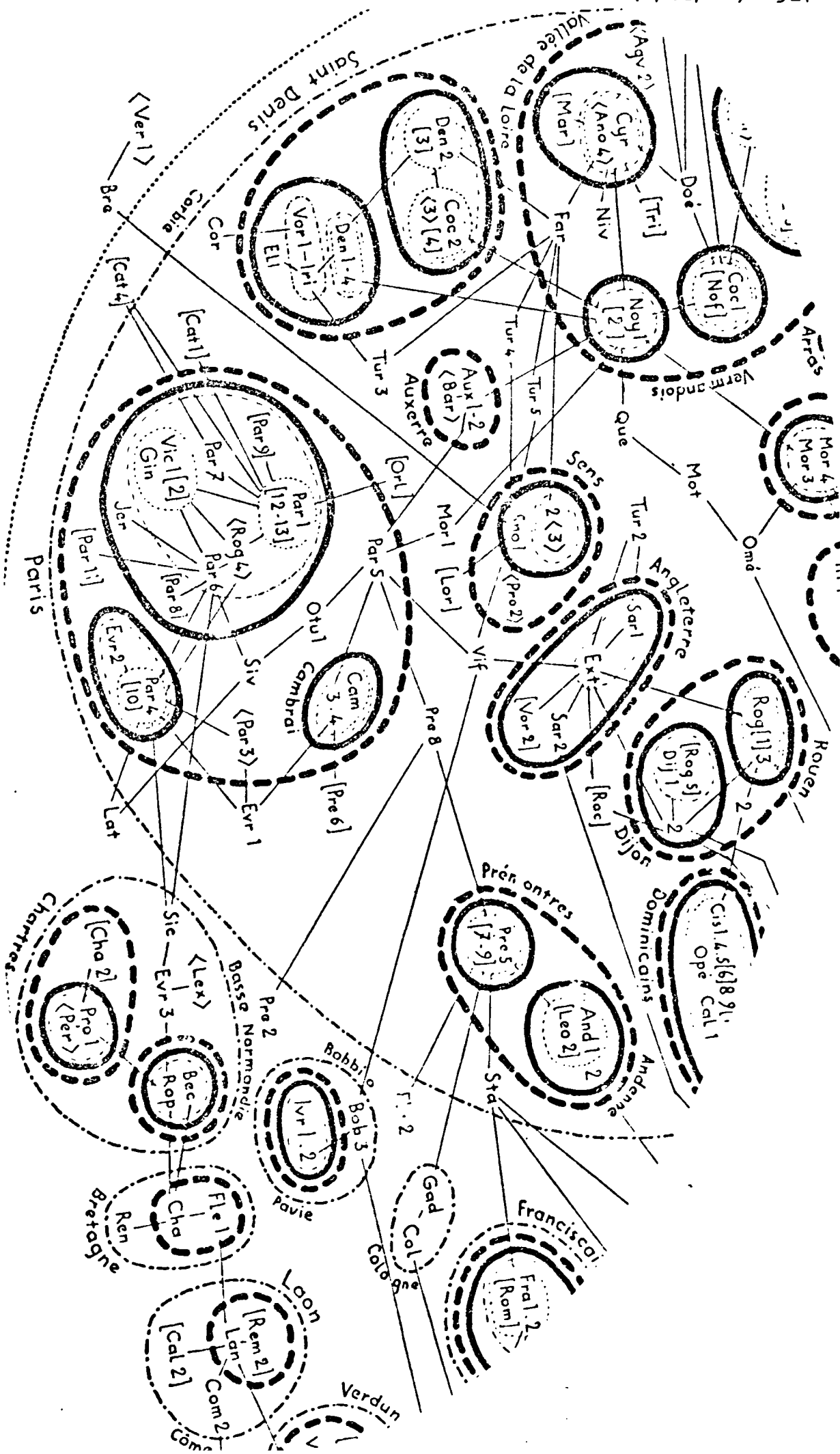
We may now return to the Palermo gradual Mn V.20-4 (SIC). There is no apparent evidence for a direct link between Palermo and Evreux, the home of Mn V.20-4's closest neighbour Pn nouv.acq.lat.1773 (EVR 3). Mn V.20-4 dates from the earlier period of stable Norman rule, and is probably no later than the second generation of liturgical books used in Palermo. Pn nouv.acq.lat.1773 is of the 13th century, and may consequently be further removed from Mn V.20-4 than a 12th-century Evreux gradual would have been. But it would be unwise to postulate on this evidence alone that the tradition to which Mn V.20-4 belongs was imported directly from Evreux.

Nevertheless, the link between Mn V.20-4 and the 'Basse Normandie - Chartres' group of sources is clear enough. We may examine this group a little more closely. Diagram 25 overleaf reproduces the relevant section of one of the charts from Le Graduel Romain, IV/1. The group includes two books from monasteries known to have been reformed by the disciples of William of Volpiano: Pn nouv.acq.lat.1773 from St.Taurin, Evreux (EVR 3), and Pn lat.14446 which may be from St.Martin's, Troarn (LEX). Yet neither of these

DIAGRAM 25

NORTH FRENCH SOURCE GROUPS - SOLESMES SURVEY OF GRADUATS

(from I, e Graduel Romain, IV/1)



books has the Dijon-Rouen melodic variants. What might be considered the fountain head of this group of books? The obvious answer is Chartres itself. Indeed we know that one house visited by the William of Volpiano reforms, St.Evrault, sent to Chartres for help on chant (see above, p.114). A gradual from St.Evrault might just possibly have resembled a Chartres gradual such as PRO 12 (although to judge from those proper chants which are included in the troper from St.Evrault Pn lat.10508 this is unlikely). The alleluia series studied in Chapter 8 (see especially pp.191, 200-1 and 202) are important here: we have a book with the Chartres alleluia series which yet has a difference count of 25 from Chartres, that is Mn V.20-4 itself. And we have a book with the Dijon alleluia series and a difference count of only 16 from Mn V.20-4, that is Pn nouv.acq.lat. 1773.

It is therefore certainly possible that Mn V.20-4 derives from the Chartres tradition, but it is also possible that a Norman monastic tradition might be involved. And there are some gaps in our knowledge, which, if filled, might shed light on the matter: was there a generation of Rouen books following a tradition prior to the imposed Dijon one? what traditions were followed by St.Ouen at Rouen, Lisieux, Bayeux, Coutances and Avranches cathedrals?

Moving outside the 'Basse Normandie - Chartres' group for a moment, we should discuss briefly the traditions of important centres on the periphery of Normandy: Angers, Le Mans, Tours, Chartres and Paris.

1. Angers

Three Angers sources, AGV 1 (AN 96), AGV 2 (AN 97) and FLE 1 (AN 91), were covered by the Solesmes survey. The first two are usually cited as of St.Aubin, Angers, although in many respects they are rather dissimilar: while AN 97 has an alleluia series like that of Avranches books and not dissimilar to Norman ones (see p.212), AN 96 has the tail-end of the St.Denis-Corbie non-numerical series (see pp.186-7). Since the latter is also that of Angers cathedral use, AN 96 may be from the cathedral. AN 91, a late-10th century book, is possibly from St.Pierre, Angers: it has the Breton non-numerical alleluia series (see p.190).

AN 91 is one of the most important representatives of the 'Breton' group of sources, by its melodic variants. AN 91 and CHR 47 (CHA 1) are 11 differences apart; Pn lat. 9439 (REN) is 13 differences distant from CHR 47 and 18 from AN 91. All these three are between 22 and 25 differences away from PRO 12 (PRO 1) on the one hand and LA 239 (LAN) on the other.

In both Huglo's survey of sources in Breton notation (Huglo, 1963) and Stäblein's account of Breton notation (in Stäblein, 1975) it was suggested that Breton notation might once have been used much more widely, perhaps as a pan-Carolingian counterpart of Carolingian minuscule script. One thinks of Tours as a possible centre of influence radiating as far as Pavia. Unfortunately for this theory, no Tours sources appear within the Breton or Basse Normandie-Chartres groups according to melodic variants. Moreover, the surviving Tours books are very old, and it seems unlikely

that there ever existed Tours sources which were 'closer' by melodic variants to their geographical neighbours. (The Tours sources are discussed in a moment.)

The other two sources from Angers are of the 12th century, and point in quite a different direction. They are both neighbours to manuscripts in a rather amorphous group which stretches from Lille, Marchiennes, Anchin, Douai and St.Amand, south through Noyon and Meaux to Nevers, with a westward extension to Vendôme and St.Julian of Tours. AN 96 (AGV 1) is closest to Pn lat.17307 (COC 1 - use of Compiègne) and Lm 23 (DOE - from Douai). AN 97 (AGV 2) is closest to Pn lat.10511 (CYR - ?St.Laurent-de-Longré). Since only 50 points of variance were used from either book no other neighbours were cited in the Solesmes survey.

The reason for the coherence of this rather distended group is not easy to see. All are included within a 12-difference line (except AN 96). Perhaps surprisingly, the source from Fleury (TRb - FLE 2), which one might have expected to find at the mid-point of the arc of sources in this group, shows no affinity with it; indeed, it has no obvious relatives at all. We may suggest a reason for the coherence of this group after discussing the Tours sources.

2. Tours

Although Pn Nourry 229/8 (ANO 4), representing St.Julian of Tours, falls into the above North French - Vermandois - Loire group, four other Tours sources show other affinities. Although not actually unconnected to the group, they relate to it in a rather complex way:

Tops ' UR 1, 50 points of variance, missal from St.Martin, Tours, early 11th c.) - belongs to the small Cluny group (9 out of 28 possible differences from Br II. 3823 (CLU 2). However, its alleluia series is not Cluniac but that of the St.Denis/Corbie group.

Pn lat.9434 (TUR 3, 50 points of variance, gradual from St.Gatien, Tours, 11th c.) - this belongs in the St. Denis group (3 differences from Ob Rawl.C.892 (IRI)), and is also close to a member of the amorphous North French - Vermandois - Loire group (3 differences from Pm 405 (FAR)).

O 117 (TUR 4, 50 points of variance, missal from St.Venant, Tours, second half of 13th c.) - equidistant from Pm 405 (FAR, in the Vermandois - Loire group) and Pn lat.10502 (SNO 1, Sens group), at 18 differences

SUsb 247 (TUR 5, 100 points of variance, gradual from ?Tours, 13th c.) - though counted through the full range of 100 points of variance, still within 18 differences of Pm 405 and Pn lat.10502.

We have already seen that the Sens alleluia series is a numerically ordered relative of the St.Denis/Corbie non-numerical series (see pp.186-8), which is also found at Tours and Angers. Now we find Tours books showing similar melodic variants to books from St.Denis and Sens. And one book in particular of the North French - Vermandois - Loire group, Pm 405, a missal of the second half of the second half of the 13th century from St.Faron, Meaux, has links outside its main group with books from St.Denis (Pn lat. 1107, DEN 2, 14 differences), Tours (Pn lat.9434, 3 differences out of 50; and O 117, 8 differences out of 50; and SUsb 147, 8 differences) and Sens (Pn lat.10502, SNO 2, 14 differences. Compared with the differences which we were discussing previously, between the Breton sources, etc.,

these are few. Is it possible that all the sources of this large area, extending from Angers and Tours in the west to Lille and St.Amand in the north-east, are all descended ultimately from a small group of closely similar exemplars? Important early centres which might have provided such exemplars are not difficult to suggest: St.Amand, St.Martin of Tours, St.Denis, Corbie; with perhaps Paris and Sens as secondary centres. This is, of course, only hypothesis.

3. Le Mans

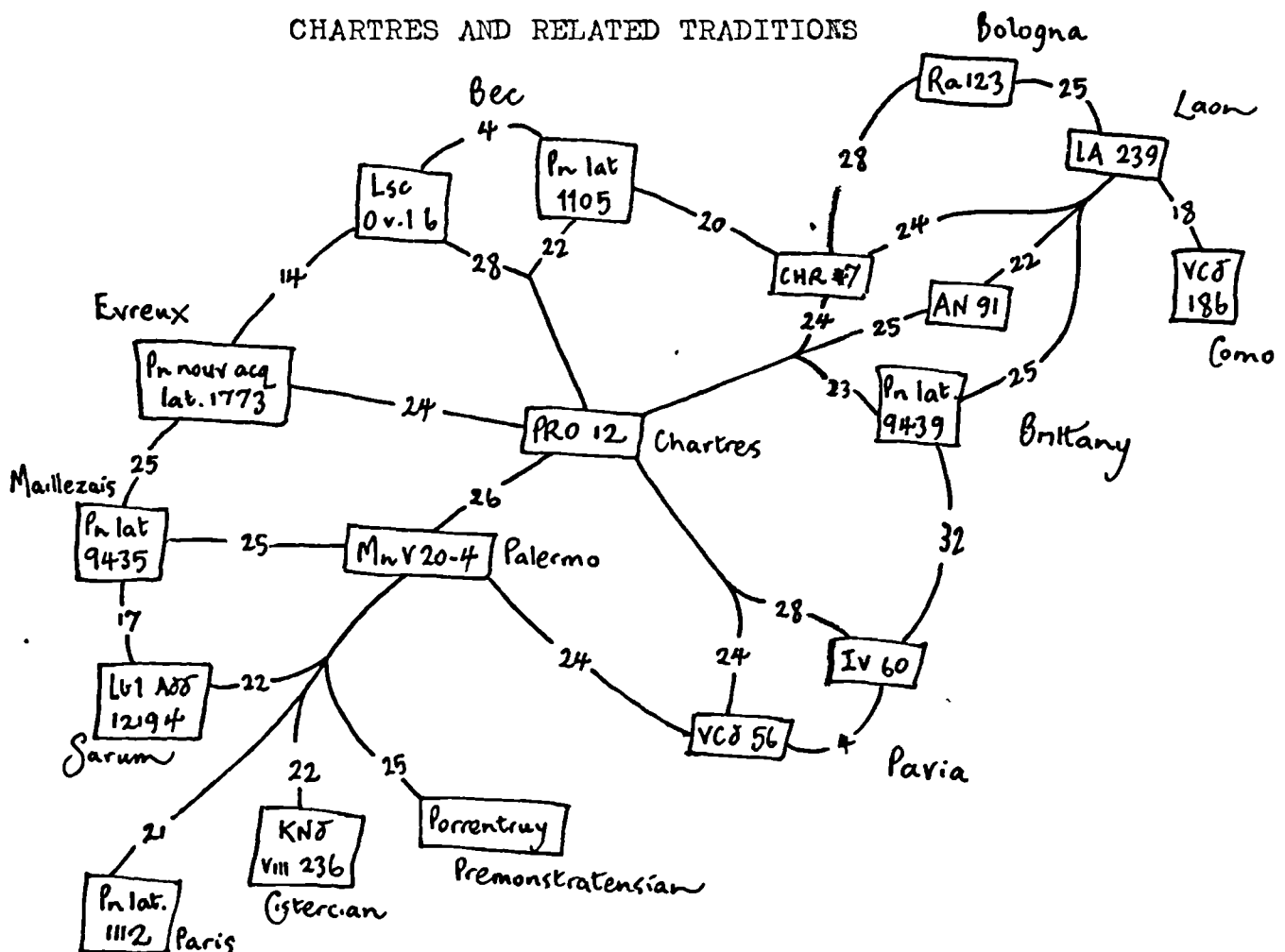
Le Mans stands apart from all other European traditions. The two sources used, a printed gradual of 1515 and a missal of the second half of the 13th century (LM 437), are late, and may be the result of a revised or corrupted tradition. The nearest sources are from Echternach (LM 437 is 25 differences distant from DS 1946) and ?Bologna (Ra 123, 26 differences), but at around 30 differences' distance a host of other French and Italian sources appear.

4. Chartres

Chartres is within the 'Basse Normandie' group and is therefore one of the traditions closest to that of Mn V.20-4. Indeed it seems possible that Mn V.20-4 is the result of the contamination of a Chartres book by another source. (I investigate this possibility below, p.340.) Of all the centres represented in the group, Chartres has the best historical claim to be considered the dominant influence. And I have already indicated my inclination to regard it as a possible representative of a tradition that once dominated a large area of North-West France and was imported into Italy (Pavia). My reason for this is that although no

surviving Chartres source has Breton notation (with the exceptions of additions to CHR 110, 152 and 21: see Huglo and Benoit-Castelli, 1954), the Breton graduals CHR 47, AN 91 and Pn lat.9439 are further from IV 60 and VCD 56 than they are from PRO 12. If a historical link exists between Pavia and Brittany, as seems to be indicated by the Breton notation of the Pavia sources, then surely the same may be true for Chartres and Brittany, and thus between Chartres and Pavia. Tours is the more plausible centre, historically, for all three branches of the tradition, but notational and musical support for Tours is lacking. In Diagram 26, therefore, I present Chartres at the centre of a hypothetical 'web' of interrelated traditions.

DIAGRAM 26
CHARTRES AND RELATED TRADITIONS



However, this presentation of the results of the Solesmes survey of points of variance is by no means the only one possible.

5. Paris

The 12-difference line surrounding the books of Paris also encloses those of Senlis and Cambrai. It also contains one book used at Evreux (Pn lat.15616, EVR 2, from the second half of the 13th century), a Victorine book from the Normandy coast (R 249, ROG 4, from Eu); and another Norman book, from Montaure near Evreux, is closer to the Paris group than to any other, although beyond the 12-difference line (R 305, EVR14).

The oldest source in the group is AUT S.12 of the 12th century (OTU 1). Psg 93, of the late 12th century, is next oldest (PAR 3). The distance of AUT S.12 from Psg 99, from Senlis (SIV), is 7 differences; from most of the Paris books it is 10-15 differences distant; from Cambrai sources 15 differences; and from Noyon and Chelles 18 differences. Evidently the group is not far removed from the large Vermandois-Loire group, and it is also not out of touch with St.Denis and Basse Normandie. More unexpectedly, given the dependence of Rouen upon the imported Dijon tradition, one of the Rouen sources also comes into the picture:

Pn lat.1112 (PAR 4, missal, Paris, c.1225): 23 differences
from Mn V.20-4 and Pn nouv.acq.lat.1773

Pn lat.9441 (PAR 5, missal, Paris, mid-13th c.): 22
differences from R 277

CA 60 (CAM 4, gradual, Cambrai, 11th-12th c.): 15
differences from Pm 384

All in all, however, the Cambrai-Paris group is quite distinct from these traditions. The importance of the

Cambrai books is that they are nearly a century older than the earliest surviving Paris books, but clearly represent the same tradition. So we cannot assume wholesale revision of the Paris melodic tradition at the time of the great 'boom' in production of Paris books in the 13th century.

We have now 'surrounded' the Basse Normandie - Chartres sources with other groups of possibly related books which may have relevance to the Sicilian traditions. Mn V.20-4 appears to derive directly from the Basse Normandie - Chartres group, but is not definitely related directly to any one surviving source. To the south-west, the Breton group may be affiliated with the Basse Normandie - Chartres sources, although the Laon group is just as close. Tours and Angers are at one end of a great belt of sources stretching across the south of Normandy and far up into the north-east. Paris is distinct, but possibly a distant relative. But Rouen and Le Mans, in different ways, have no affinity with Mn V.20-4.

This rather extended discussion of the results of the Solesmes survey suggests some important points. For one reason or another, those responsible for the bulk of French and Italian sources (cantors instructing scribes or copying books themselves) seem to have been much more ready than were their German colleagues to introduce detail variations into the chant repertory according to personal taste. At least this seems more likely than that the copying process was bedevilled by a steadily increasing number of mistakes. And I believe it is an explanation preferable to that which assumes contamination by other sources. That books were collated one with another is undeniable, but, I suspect, not common. I shall examine Mn V.20-4 and another Sicilian

book for evidence of contamination or collation at the end of this chapter. But it appears to me that a cantor in Palermo, preparing a book for the newly restored worship of his cathedral from, say, a Chartres exemplar, would feel able to introduce variations upon his model as he believed them to be suitable. And in doing this he would not be acting very differently from, say, William of Volpiano over 150 years earlier, or from any of those responsible for the early traditions of any of the North French centres we have discussed. An established, codified tradition would then acquire authority and by its very existence discourage further variation, unless replaced by a reforming movement.

(iii) A new comparison of Sicilian and other sources

It was clearly desirable to repeat the comparison of sources at the 100 points of variance in the manner carried out by the monks of Solesmes, adding to it some sources already known but not covered by them, such as PLsd 8 and Nn VI.G.11, and newly discovered sources, such as PLn XIV.F.16. In addition, in some cases where the Solesmes survey covered only points of variance 51-100, I continued the probe over points 101-150. Since it was clear from the Solesmes results that a large number of sources, particularly German ones, would appear to be irrelevant to Sicilian traditions, I omitted a large number of German sources from the new comparison. I further decided that it was of little use to compare every source with all others, since this would simply repeat a large amount of the work already

accomplished by Solesmes. Instead I compared a selective list of 45 North French, English and Sicilian sources with 226 others. They may be divided into the following groups:

	North French	English	Sicilian	
Coverage as in <u>Le Graduel Romain</u> , IV/1	19	7	1	(27)
Points of variance 101-150 added	5	2	-	(7)
New	2	6	3	(11)
	(26)	(15)	(4)	(45)

The new French sources were AVR 42, from Mont-St.-Michel (already surveyed by Robert, 1967); and Lbl Add.26655, from Evreux. The new English sources were Du Cosin V.V.6, from Christ Church, Canterbury (already surveyed by Hartzell, 1975); Lbl Egerton 3759, from Crowland (Turner, 1960, makes brief mention of its melodic variants); SHRs XXX, from Haughmond; Lbl Harley 3965, from Hereford; Lbl Royal 2.B.IV and Ob Laud misc.358, both from St.Albans, combined into one 'source' because of their large lacunae; and Ob Lat.lit. b.5, from York. The new Sicilian sources were PLsd 8, from Palermo cathedral; PLn XIV.F.16, probably from Palermo; and Nn VI.G.11, actually not from Sicily but from Acre in the kingdom of the crusaders.

As we have seen (Section i above) the results of the Solesmes survey were expressed in terms of the differences between sources. As elsewhere in the thesis (and explained on p.167 above) I have chosen to express results as percentage similarities between sources, rather than differences. My figures are therefore mirror images of those given by Solesmes. The figures are set out in Part II, Section 7 of

the thesis. In Table 38 below I give the highest percentage similarities for each of the 45 sources, and then in Diagram 27 display the resultant source groupings.

Sources with less than 60 available points of variance are enclosed in brackets.

TABLE 38
HIGHEST PERCENTAGE SIMILARITIES

AN 91:	89 - CHR 47 82 - Pn lat.9439
AN 96:	87 - Pn lat.10511 85 - Pn lat.9434
[AN 97]:	91 - AN 96, Pn lat.10511
AVR 42:	95 - MO H.159 93 - Br II.3824
Br II.3824:	95 - MO H.159 93 - AVR 42
CHR 47:	89 - AN 91 86 - Pn lat.9439 80 - Pn lat.1105
[Cjec Q.B.5]:	(no similarity over 75%)
[Cu Kk.ii.6]:	94 - Mr lat.24 92 - Lbl Add.12194
Du Cosin V.V.6:	94 - Pn lat.18010 93 - WO F.160 92 - Mont Renaud 91 - Ob Rawl.C.892
[Lbl Egerton 3759]:	97 - Ob Rawl.C.892, WO F.160 96 - Mont Renaud
Lbl Harley 622:	98 - SHRs XXX 92 - Pn nouv.acq.lat.541 90 - Pn lat.904
[Lbl Harley 3965]:	100 - SHRs XXX 98 - Lbl Harley 622, Pn nouv.acq.lat.541
[Lbl Royal 2.B.IV + Ob Laud misc.358]:	83 - Pn lat.9441 81 - R 249 80 - Pn nouv.acq.lat.1773
Lbl Add.12194:	97 - Mr lat.24 92 - Pa 135 90 - SHRs XXX
Lbl Add.26655:	86 - Pn nouv.acq.lat.1773 83 - Mn V.20-4
[LH 330]:	(too few points of variance for reliable result)
LM 437:	76 - DS 1946, Fl Ashburnham 61
[Le Mans (1515)]:	91 - LM 437

TABLE 38 (continued)

Lsc O.v.I.6:	95 - Pn lat.1105
	84 - Pn nouv.acq.lat.1773
	81 - PRO 12
Mn V.20-4:	85 - Nn VI.G.11
	83 - Lbl Add.26655, Pn nouv.acq.lat.1773
	80 - PLn XIV.F.16
Mr lat.24:	97 - Lbl Add.12194
	94 - Pa 135
	89 - SHRs XXX
	87 - Lbl Harley 622
	86 - Br II.3824, Pn nouv.acq.lat.541
MO H.159:	95 - AVR 42, Br II.3824
	94 - R 250
Nn VI.G.11:	85 - Mn V.20-4
	80 - SHRs XXX
Ob Lat.11t.b.5:	89 - WO F.160
	88 - Pm 384
	85 - Pn lat.16823
Ob Rawl.C.892:	96 - Mont Renaud, WO F.160
	93 - Pm 384
Pa 135:	94 - Mr lat.24
	92 - Lbl Add.12194
PLn XIV.F.16:	89 - Ra 477
	86 - Pn lat.15615
[PLsd 8]:	86 - Mn V.20-4
	83 - Lbl Add.26655, Pn nouv.acq.lat.1773
Pn lat.904:	96 - R 277
	95 - Pn nouv.acq.lat.541
	92 - R 250
Pn lat.1105:	95 - Lsc O.v.I.6
	84 - Pn nouv.acq.lat.1773
	80 - CHR 47
Pn lat.9439:	86 - CHR 47
	82 - AN 91
[Pn lat.14446]:	94 - PRO 12
Pn lat.15616:	97 - R 249
	96 - Pn lat.1112
[Pn lat.17310]:	89 - PRO 12
Pn nouv.acq.lat.541:	95 - Pn lat.904
	93 - R 277, SHRs XXX
Pn nouv.acq.lat.1773:	86 - Lbl Add.26655
	84 - Pn lat.1105, Lsc O.v.I.6
	83 - Mn V.20-4
PRO 12:	81 - Lsc O.v.I.6
	78 - Pn lat.1105, Pn lat.9439
	77 - Pn nouv.acq.lat.1773
	76 - VCa 56

TABLE 38 (continued)

R 249:	98 - BAc 1, Pn lat.15615, Pn lat.14452
R 250:	94 - MO H.159 92 - Pn lat.904
[R 267]:	(too few points of variance for reliable result)
R 277:	96 - Pn lat.904 93 - Pn nouv.acq.lat.541
R 305:	85 - Pn lat.15616 82 - Pn lat.1112, R 249
SHRs XXX:	98 - Lbl Harley 622 93 - Pn nouv.acq.lat.541 91 - Pn lat.904 90 - Lbl Add.12194
TRb:	80 - PLn XIV.F.16 77 - DS 868 76 - Tn F.IV.18, Pn lat.13253, Lbl Add.12194, SE 18
WO F.160:	96 - Ob Rawl.C.892 93 - Du Cosin V.V.6, Pm 384

In order to prevent overcrowding of the diagram, Diagram 27 is split into two parts, since the various main groups of sources displayed upon it are not joined to each other before the 80% similarity limit is reached.

DIAGRAM 27

SOURCE GROUPINGS - POINTS OF VARIANCE IN THE GRADUAL (a)

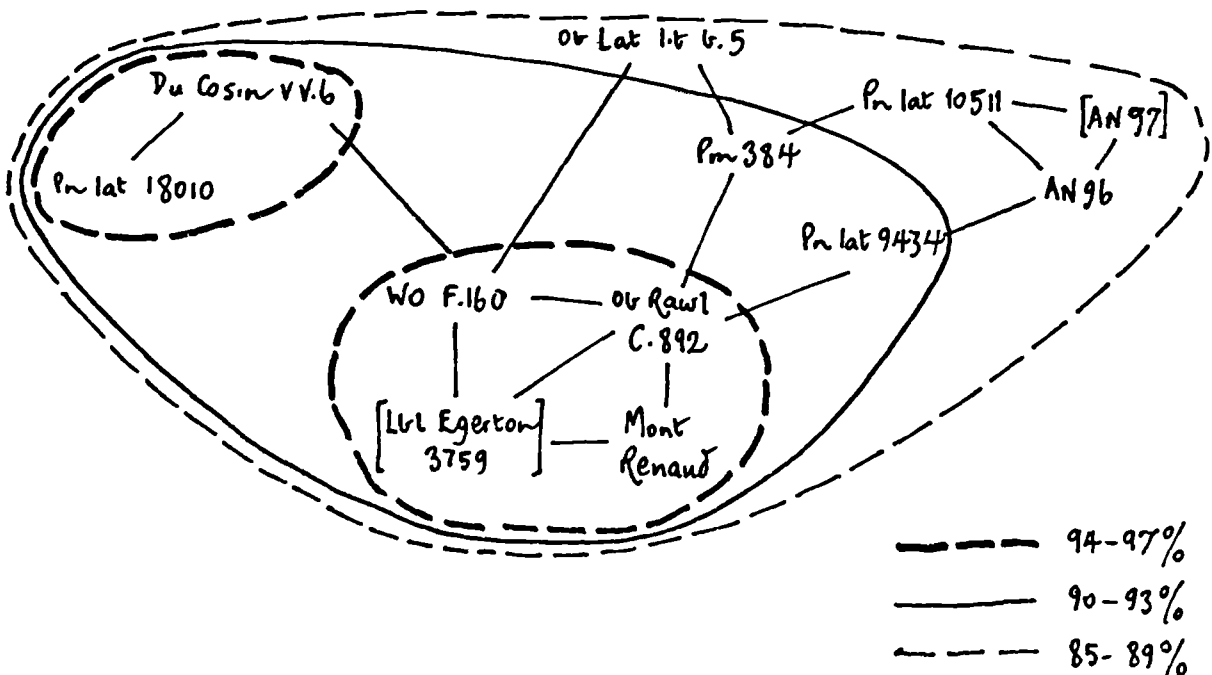
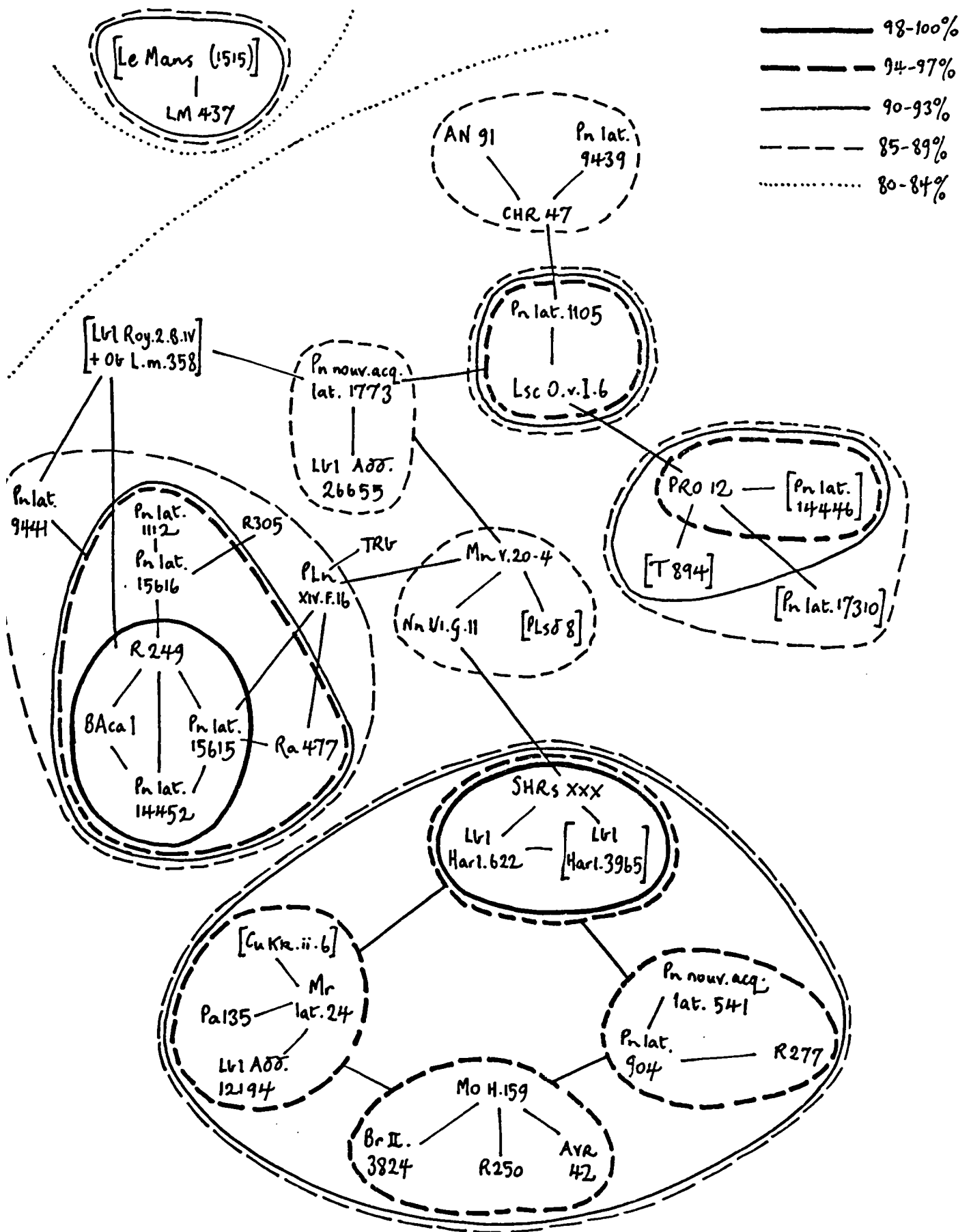


DIAGRAM 27 (continued)
 SOURCE GROUPINGS - POINTS OF VARIANCE IN THE GRADUAL (b)



(iv) Results

Three groups of sources are separated by a difference of 20% or more, that is, they agree at less than 80% of the points of variance:

(i) the Le Mans books, which will not be discussed further;

(ii) the St.Denis - Corbie group, which includes five English sources;

(iii) the rest, including the Chartres - Basse Normandie books, the Dijon - Rouen group, Paris books, and English and Sicilian ones.

WO F.160 and Ob Rawl.C.892 were already placed in the St.Denis - Corbie group in Le Graduel Romain IV/1. And Hartzell (1975) had already demonstrated that Du Cosin V.V.6 belonged there. Turner (1960) had demonstrated that Lbl Egerton 3759 was closer to WO F.160 than to Lbl Add. 12194, and it can now be definitely assigned to the same St.Denis - Corbie group. It is unfortunate that LH 330, from New Minster, Winchester, is too incomplete to permit a reliable result. As can be seen from the results cited in Part II, Section 7, members of the Corbie - St.Denis group are among the closest sources to LH 330, but several quite different types of book appear equally near. Yet, given Winchester's notational and repertorial dependence upon St.Denis - Corbie type books, it seems inconceivable that a complete Winchester gradual would not also belong to the St.Denis - Corbie group in Diagram 27 (a). The English books following this tradition would then derive ultimately from Winchester, mostly through the mediation of Canterbury. Since the Conquest and Lanfranc's accession

to the seat of Canterbury appear to have caused revision of other parts of the English tradition in order to bring them into line with Bec and other Norman uses, the melodic readings in the Worcester, Downpatrick, Crowland and Canterbury sources must reflect a pre-Conquest tradition. It is, of course, possible that the tradition of, say, York stems from a post-Conquest exemplar: but it must have been an English, not a continental exemplar. The adherence of York to the group is a new discovery, and an unexpected one.

Interestingly, St.Albans appears to follow a Norman exemplar of some sort. The many lacunae make this result unreliable, but the 'book' is clearly not a member of the Corbie - St.Denis group. The St.Albans exemplar should have been a Caen, or possibly Bec book. As with the alleluia repertory, St.Albans appears to be the most assiduous English follower of Bec use.

As might have been predicted, the new Haughmond book is identical with that of its priory at Ronton, but unexpectedly both these books turn out to be identical with Hereford. Of course, the Hereford source, Lbl Harley 3965, is not as complete as one would wish, but it is not inconceivable that Hereford should have provided an exemplar at the foundation of Haughmond abbey. If the two uses really are the same, then it is at any rate more likely that Hereford should have been the donor, rather than Haughmond, unless both centres depend upon a third institution whose books have now disappeared. I can see no obvious candidate for such an institution.

The interrelationships between Sarum, Rouen, Dijon and Ronton (= Haughmond and Hereford) were already apparent from

Solesmes' work (see the diagram reproduced on p.321 above). My own diagram (p.335) shows that they form one of seven groups at the 85% similarity level, all linked by one source or another at the 80% level. The other six groups are (from top to bottom): Brittany; Bec; Evreux; Chartres; Palermo cathedral and Acre; Paris. The newly analyzed sources fall into these groups as follows: Lbl Add.26655, as we should expect, joins Pn nouv.acq.lat.1773; PLsd 8, as we should expect, joins Mn V.20-4 (although the distance between the two is not all that close); Nn VI.G.11 also joins Mn V.20-4, rather unexpectedly — this sheds new light on the chant traditions of the Holy Land; PLn XIV.F.16, also unexpectedly, falls into the Paris group, indicating a new possible influence on Sicilian liturgical practice.

The links between these groups do not appear very strong. They are certainly not as near to each other as, for instance, the Dijon, Rouen, Sarum and Haughmond sources. Yet they are, in general, rather 'unneighbourly' sources, and I think we can allow that the links with other sources are not fortuitous. Inspecting each of the links between the seven groups, we find:

(i) CHR 47 and Pn lat.1105 are 80% similar, so the link is established right on the cut-off point adopted for Diagram 27. Yet AN 91 and Pn lat.9439 are only 82% similar, so perhaps 80% represents a real relationship between the traditions of Brittany and Bec.

(ii) Lsc O.v.I.6 and PRO 12 are 81% similar. All the links of PRO 12 occur below this figure. Either Chartres is a 'lone wolf', rather like Le Mans, or else the low figures really mean something definite. Since they are not random

relationships (as most of those involving Le Mans seem to be), but all involve sources of the same area — Evreux, Bec, Brittany — I take it that Chartres was indeed related by musical practice to these centres.

(iii) Pn nouv.acq.lat.1773 achieves 84% similarity with the two Bec sources. Since this is only 2% less than its similarity with the other Evreux source, Lbl Add.26655, I believe that the relationship between Evreux and Bec is a firm one.

(iv) Mn V.20-4, like PRO 12, has few close relatives, but all those that do appear are meaningful, rather than random, and all from the same area. Moving beyond the 80% limit for the moment (see the list in Section 7 of Part II) we accumulate sources in three sets: from Evreux, Paris, and Sarum/Haughmond. A possible explanation for this would be that we have a conflation of two traditions, and in the next section I shall test this hypothesis.

(v) The hypothesis seems to be strengthened when we find another Palermo source, PLn XIV.F.16, actually in the Paris group, but with an 80% similarity to Mn V.20-4. Is this the contaminating influence on, say, an Evreux exemplar which has resulted in the readings of Mn V.20-4?

(vi) the links which are formed by Nn VI.G.11 beyond the 80% limit are somewhat confused (see Part II, Section 7). As well as sources of the Sarum-Haughmond group, we find links with Cluny, and Lille and other Belgian sources. Mixed influences may be present, but we should perhaps accept the Haughmond connection with some caution.

(v) Possible contamination of traditions

Is it possible that the chief Sicilian sources for proper chants, Mn V.20-4 and PLn XIV.F.16, are the result of the conflation of distinct imported traditions? This question can be tackled by comparing again some of the relevant sources. We can note those points of variance where, say, Mn V.20-4 differs from PRO 12, and see if at those points it agrees consistently with any other source. It would be possible to programme a computer to perform this operation for all sources, but I have simply compared the most obvious traditions: Evreux, Chartres, Paris, Mont-St.-Michel for the Norman monastic tradition, Rouen, Angers and Le Mans.

Firstly I give the readings of Mn V.20-4 where it differs from Pn nouv.acq.lat.1773 (Evreux), then the readings of six other sources at the same points of variance:

	50+	2	13	28	30	38	39	44	100+	14	15	19	21	25	30	36	45	50
Mn V.20-4		B	B	A	A	B	B	A		B	A	B	B	B	A	B	B	B
PLn XIV.F.16		B	B	B	A	A	B	B		B	A	B	B	B	B	B	B	A ¹¹ / ₁₆
Ra 477		B	B	A	-	A	B	B		B	B	B	B	B	B	B	B	A ¹⁰ / ₁₅
AVR 42		A	B	A	A	B	B	B		B	B	B	A	B	B	-	B	B ¹⁰ / ₁₅
R 277		B	B	B	C	B	B	B		B	B	B	B	B	B	B	B	A ¹⁰ / ₁₆
AN 96		B	B	A	D	A	B	-		A	B	B	B	B	B	-	-	A ⁷ / ₁₃
LM 437		A	A	B	C	A	A	A		-	A	B	A	B	B	B	A	- ⁵ / ₁₄

This appears to rule out Angers and Le Mans, but the others are possible. Next the readings of Mn V.20-4 where it differs from PRO 12:

	50+	2	13	20	24	28	33	34	35	38	39	40	44	48	49	100+	1	13	21	24	25	26	30	33	41	47	50	
Mn V 20-4		B	B	B	A	A	C	B	B	B	B	B	A	B	B		A	C	B	B	B	B	A	B	B	C	B	
PLn XIV F.16		B	B	B	B	B	B	B	B	A	B	B	B	B	B		-	C	B	B	B	B	B	A	B	C	B	17/24
Ra 477		B	B	B	B	A	C	B	B	A	B	B	B	B	B		B	C	B	B	B	B	B	A	B	C	A	18/25
AVR 42		A	B	B	B	A	C	B	B	B	B	B	B	A	B		A	C	A	B	B	B	B	B	B	A	B	18/25
R 277		B	B	B	B	B	C	B	B	B	B	B	B	A	B		A	C	B	B	B	B	B	B	B	C	A	19/25
AN 96		B	B	B	B	A	-	-	A	A	B	B	-	-	-		A	C	B	A	B	-	B	B	-	-	A	11/17
LM 437		A	A	B	B	B	C	A	B	A	A	B	A	A	B		A	B	A	B	B	A	B	B	B	A	-	11/24

Despite the large number of differences to be accounted for, we have in fact come within 6 differences of identity (that is PRO 12 + R 277 = 94% similarity with Mn V.20-4). Once again, Angers and Le Mans look unlikely. The upshot of all this is that the readings of Mn V.20-4 might possibly be the result of a conflation of a source from the Basse Normandie - Chartres group with one from either the Paris or the Rouen - Dijon group.

Finally, the readings of PLn XIV.F.16 where it differs from Ra 477:

	50+	15	16	25	28	33	42	100+	7	8	15	
PLn XIV F.16	A	A	A	B	B	A			B	A	A	
Mn V 20-4	A	B	A	A	C	B			B	A	A	5/9
PLn a.1.1773	A	B	A	B	C	B			B	A	B	5/9
PRO 12	A	B	A	B	A	B			B	A	A	6/9
AVR 42	A	B	B	A	C	B			B	B	B	2/9
R 277	B	B	B	B	C	B			B	B	B	2/9
AN 96	A	A	B	A	-	-			B	B	B	3/7
LM 437	-	A	B	B	C	B			B	B	A	4/8

Here only the first three sources seem possible. So the readings of PLn XIV.F.16 may result from the contamination of the Paris tradition by a source from the Basse Normandie - Chartres group: either the established use of Palermo cathedral (Mn V.20-4) or an earlier North French book, from Chartres or some other centre linked to the same tradition.

(vi) Significance of the survey for the Sicilian sources

The survey of points of variance in the proper chants of mass according to the method developed by the monks of Solesmes has partially strengthened the impression that Mn V.20-4 depends to a large extent to a Chartres exemplar (cf. the survey of alleluia series and alleluia repertories in Chapters 8 and 9 above), although Evreux sources are slightly closer in this instance. PLsd 8, not surprisingly, is a close relative of Mn V.20-4. Nn VI.G.11, more surprisingly, is just as close. The most surprising result, however, is that PLn XIV.F.16 is closely related to the Paris tradition. We have not been prepared for this by any of the tests used so far. Nor are there obvious contacts between Sicily and Paris which can be adduced in explanation.

Nn VI.G.11, from Acre in Palestine, is probably the result of mixed traditions. And a sample of possible sources has shown that Mn V.20-4 and PLn XIV.F.16 may also be mixtures (although the reliability of the test needs to be proven through larger sampling).

CHAPTER 13. POINTS OF VARIANCE - THE SEQUENCES

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(1) Introduction

The survey of points of variance in the proper chants of mass by its nature excluded the three Sicilian tropers, Mn 288, 289 and 19421. It was obviously desirable to conduct a similar type of investigation to take account of these books. I decided to undertake a probe of variants in the collections of sequences, because, of the variants which were revealed during comparisons of sources, those in sequences seemed generally most susceptible to statistical assessment — the only alternative would have been variants in the ordinary of mass compositions, whose frequently melismatic character makes for greater difficulties, as will become evident by the end of the next section of this chapter.

I decided to isolate points of variance in the sequences most commonly found in collections of the 10-14th centuries of North France, Sicily and England. 23 notated sources from North France and Sicily were available to me, and I selected sequences which were (a) in the four Sicilian sources Mn 288, 289, 19421 and V.20-4, and (b) in at least nine others; there were 23 such sequences, and I was able to isolate 275 points of variance in them. Although I had begun the probe with a further 10 English sources as well, I excluded them from the process after 80 points of variance had been amassed. For interest's sake, I include them in the final diagram of this chapter where source groupings are displayed (Diagram 30, p.374), but I have not shown their readings in Part II, Section 8 of the thesis (where the readings of all the other sources are listed) and their assessment is obviously a preliminary one.

Before giving the results of the probe, I discuss the types of variant appropriate for statistical assessment.

(11) Types of variant

Not all variants can be considered in a survey where an attempt is being made to assess statistically the differences and similarities between sources. Some variants cannot be considered likely to have been transmitted from one source to another: they are of negligible importance and should be omitted from the reckoning (as I shall demonstrate below, p.348). Sometimes the differences between sources are so great that it does not make sense to consider separate points of variance: one is dealing almost with two different compositions. These sequences as well must be set on one side, unless one version is so widespread as to come within the selection requirements outlined on the previous page.

A class of variant which makes for difficulties in cataloguing sequence repertories, although only one or two variant lines are usually involved, arises when the first line of a sequence is present in some sources but absent in others. This is the case with several sequences which in the majority of sources begin with a double versicle (the usual 'West Frankish' procedure) but which may occasionally appear with a texting of the 'alleluia' opening phrase. (the usual 'East Frankish' procedure). This occurs in the following sequences:

63. Jubilans concrepa - in Ob Uc 148 has additional opening single line Ad alta laus resonet pulchra
 28. Unus amor et una concordia - in Alnwick has additional opening single line Patris et natī paraclitique

Sometimes the sequence opens with a single line (in East Frankish fashion) but the line differs from one source to another:

34. Oramus te - first line in Ccc 473, Lbl Cotton Cal.

A.XIV, CA 61, AS 444, DOU 114, 123, 82 and 89

36. O rex summe - first line in Pn lat.13254, LA 263

The second line is A quo bonitas, which is where VAL 111 begins.

The Christmas sequence 14a. Celica resonant (or Ange-lica resonant) is sometimes found with the extra opening line Christi hodierna. The more usual continuation of the latter is Voce simul consona (14c.).

Similarly, the sequence 207. Christo inclito occasio-nally has its first line replaced with the first line of 130. Claris vocibus. (I have catalogued the resultant hybrid as no.240.) Here, however, we are dealing with the first of a pair of lines, in the West Frankish fashion, not a single opening line after the East Frankish manner.

The above variants may cause confusion over the identity of the sequence, particularly if they are encountered in the form of text incipits in an ordinal or missal. But they are by no means the result of a systematic reworking of the whole text. This is, however, the case with the several sequences beginning Benedicta, for Trinity. The various pieces usually begin either Benedicta semper or Benedicta sit, and are most conveniently referred to thereafter by the first words of their next four lines.

The two oldest and best established sequences appear to be 98a. Benedicta semper/Pater/Deus/Non/Ipse, generally used in Eastern Europe and also in North East France, ascribed by von den Steinen (1948) to Ekkehard I of St.Gall (c.900); and its French counterpart 98b. Benedicta sit/Deus/Quibus/Nam/Hec. The third version appears to be a

conflation of these, and is found only in books from the Tours archdiocese, or adjacent to it: 98c. Benedicta sit/Pater/Deus/Non/Hic, found in the following manuscripts: AN 96, LG 2, LM 437, as an addition to Pn lat.13252, and, surprisingly, Mn V.20-4.

The following diagram shows the relationships between the three versions. Lines with the same music (more or less) are written horizontally opposite each other. The number of syllables of each line is stated. In the third column, which represents the North-West French conflation, it is indicated which of the other two versions has provided the model for each line (A = the German version, B = the French one). It will be seen that sometimes, although the text of the C version basically follows one version, its syllable count may have been influenced by the other.

	A	Benedicta semper/P/D/N/I	B	Benedicta sit/D/Q/N/H	C	Benedicta sit/P/D/N/H
1.	28		27		B	27
2.	26		26		A	26
	26		26		A	26
3.	30		32		A	30
	30		32		-	32
4.	18		18		A	18
	18		18		A	18
5.	23		21		A	21
	21		21		A	21
6.	18					
	18					
7.	24		24		-	23
	27		31		-	31
8.	8					
	8					
9.			14			
			14			
10.	13				A	13
	13				A	13
11.	21		25		A	24
	21		22		A	21

From this it appears that the conflated version, if that is what it is, favours the A text, but occasionally prefers the B melodic version (lines 5a, 7b).

In passing it may be stated that the variations of the opening line are many, and it is not always clear which version is to follow.

The variants and reworkings discussed so far are somewhat exceptional, and need not concern us further. What we need for the statistical assessment are the legion smaller variants, which may involve no more than a syllable, a word, occasionally a group of words, very rarely a whole line; and usually no more than three or four notes of the melody, if it be with a musical variant that we are dealing. In cases where both text and music are involved, I have taken the text to be the controlling factor, and have given the text only in the lists of variants set out in Part II, Section 8 of the thesis (e.g. nos.8, 22-25).

Not all these small variants are equally significant, and I have regarded as insignificant, and therefore discarded, those variants which could have resulted from the decisions of more than one editor independently. They could not be used in tracing a stemma of relationships between sources, since the same variant could have arisen in two independent branches of the tradition. Such variants would be:

(a) textual - involving expansion of an abbreviation

& $\begin{matrix} \nearrow \text{et} \\ \searrow \text{ac} \end{matrix}$

or failure to expand one

stās $\begin{matrix} \nearrow \text{stans} \\ \searrow \text{stas} \end{matrix}$

differing conjugation and declension
affecting word endings

solvat
solvans
solvens

derelicta
derelictam

where the difference in sound is small

cum regnat
conregnans

purely orthographic differences

hec
haec

quocumque
quocunque

exhilarata
exhyllarata
exilarata
exilllarata

- (b) musical - in a melodic progression, where the direction of melodic movement is unchanged, although the interval may be different

Ex. 6

2. Salus eterna

line 3

majority of sources:

B (Pn lat 904) C (Mn V.20-4, AN 96, AN 97, LG 2, PRO 12) B (Mn V.20-4, AN 96, AN 97, LG 2)

Tu a-ni-mas et co-po-ra

presence or absence of liquescence or oriscus

Ex. 7

2. Salus eterna

line 6

majority of sources.

o (Mn 19421) o (Mn V.20-4, Mn 289, A 96, Pn lat. 904, Ra 435, LG 2, Pn lat. 13254)

quo-cun-que ui-sa

After some hesitation I decided to include passing notes as significant variants. (In a previous probe I had conducted, into sequences of the third epoch, where the style is frequently more ornate than in first-epoch sequences, I had excluded passing notes.) The addition of passing notes, filling in steps of a third in a sequence melody, is a violation of the general principle which clearly underlies the whole of the early sequence repertory: one note per syllable. It was reassuring to find that, generally speaking, the inclusion of passing notes as significant variants confirmed rather than disturbed the pattern of relationships discernible between sources.

It was nevertheless necessary to discard one or two problematic instances, which may be mentioned here.

In 17. Eia recolamus we find the following:

Ex. 8

B - Mn 288, Mn 289, R 250, Pn lat 10508, Ac 695

C - R 277, Pn lat. 904, Pn lat. 1105, Pn lat 13254,
Br II 3824, Lbl Royal 8 C XIII, L4 2, R 249

Cliquescent - Mn 19421, Mn V.20-4, Ra 435,
Pn lat. 13252



C - R 277, Pn lat. 904, Pn lat. 1105

B - Mn 288, Mn 289, R 250, Pn lat 10508, Br II 3824
Lbl Royal 8 C. XIII

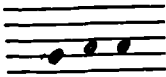
CB - Mn 19421, Mn V.20-4, R 249, Ra 435, Pn lat 13252



(other Pn lat. 13254, L4 2)
lacuna. Ac 695

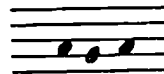
It will be seen that the four sources using a liquescent in the first versicle, line 6a, are four of the five sources who use a lower auxiliary note in the second versicle; the auxiliary note is a realization of the liquescence in a situation where the consonant formation requires no liquescence. Normally the addition of an auxiliary note would be an obvious point of variance; but the liquescence of the first versicle (in itself not a significant variant) may have suggested the auxiliary, which thereby becomes unreliable for computation as a significant variant.

Another type of variant which I have not regarded as significant occurs at the ends of lines. The commonest cadence in sequences is that with subfinal and repeated final:



Some lines in some sources will

instead have:



To alter the latter into the former

is something which could have occurred to many a scribe or editor, or might have been done accidentally. Since the alteration could have been made by more than one editor independently, it is not a reliable point of variance. An example occurs in 27. Magnus deus, line 8:

Ex. 9

A musical staff with five lines. The first line is empty. The second line has a single note (G). The third line has two notes (A and B). The fourth line has two notes (C and D). The fifth line has two notes (E and F). Below the staff is the text "a - ni - mam me - am".

all sources except

G̃a
 a
 v a g a
 g a

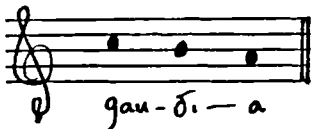
Mn 288, R250, Pn lat. 10508, AN 97

Lg 2

R 249, AN 96, Pn lat. 13254, Ac 695, Or 29


Nn vi. g. 34 (transposed)

Since descending cadences are more rare, I have counted the following as a reliable point of variance (no.74), with three distinct readings (from 27. Magnus deus, line 9):

Ex 10  all sources except

$\bar{v}a$	R250, AN 96, PRO 12 (transposed), L4 2
$\bar{v} a$	R249, Ac 695

It is possible that the desire to effect an internal cadence has caused a variant reading in line 7 of 40. Celsa pueri:

Ex.11  all sources except

\bar{g}	a	\bar{g}	c	$\bar{v}c$	R249, Ac 695
\bar{g}	a	\bar{g}	c	\bar{v}	Ra 435

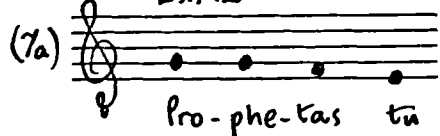
Sometimes a source gives an ambivalent reading (51. Fulgens preclara, line 15):

[ascensionis]	sacra	[sollempnia]	all sources except
	sancta		AN 96, AN 97, Pn lat. 10508, Pn lat. 1105, R249, R250, LM 437, Ac 695
	sacrosancta		PRO 12

N.B. \longrightarrow sacrosancta (no neumes for 'sancta') Lbl Royal 8.C.XIII

And sometimes, in a melodic variant, the reading of the second versicle of a pair may contradict the reading of the first. This throws some doubt upon the reliability of the point of variance (from 94. Sancti spiritus, line 7):

Ex. 12

(7a)  all sources except

Pro-phe-tas tu

a G F 7a, 7b : Mn 288, 289, v 20-4, Br II 3824, R 249, Ac 695

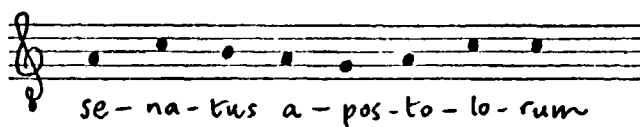
7a only . A 96, 0129

a G G 7a, 7b . AN 97, Pn lat 13254

7b only . AN 96, 0129

As a final example, I give overleaf an instance where the sources all differ so irreconcilably that the point of variance cannot be used for computation. Here the unica are so many that the point of variance has to be discarded (from 239. Clare sanctorum, line 1):

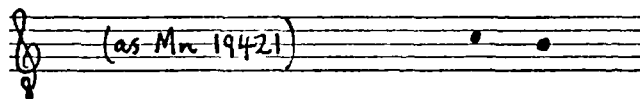
Ex 13



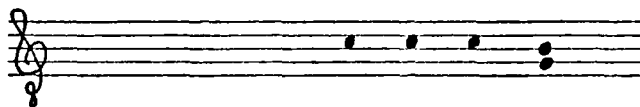
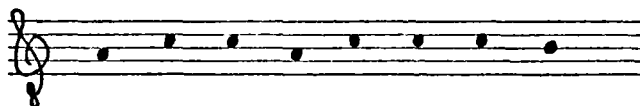
Mn 19421



Mn 288, Mn 289



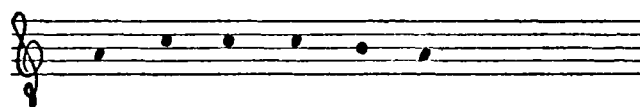
Mn v.20-4

Pn 904 (ends B)
Mn v.1.4 34 (ends G)

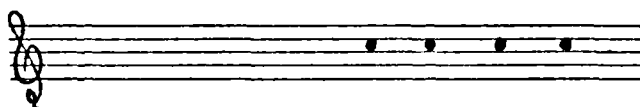
R 277



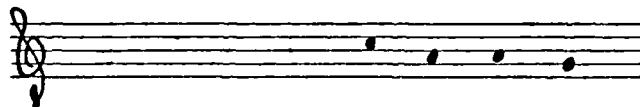
Br II.3824, LM 437



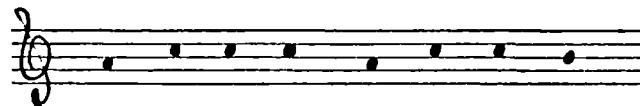
R 249

Ac 695 and LG 2 (ending A)
Pn lat 1105 (ending G), 0129
(ending B G)

Pn lat.10508



Pn lat.13252



Pn lat.13254



Lbi Royal 8.C.XIII

(iii) Relationships between sources

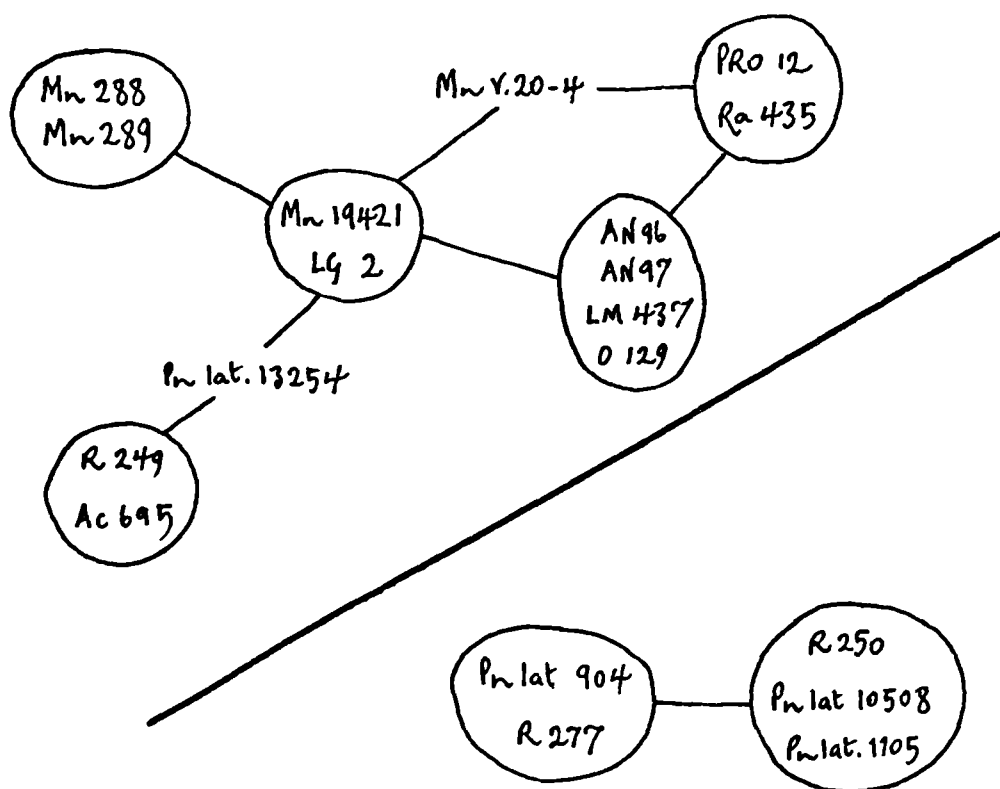
A case was mentioned above where a source had a textual variant contradicted by the musical notation (p.352: sacro-sancta as against simply sacra or sancta, but with neumes for only the first two syllables). This suggests that the editor was working from two different exemplars, one with notation, the other without; he followed the text in the unnotated source, but when adding notation found that his second exemplar did not allow for the variant sacrosancta. The issue of whether, and how often, text variants and music variants suggest different source groupings is one which I have not been able to confront properly on this occasion. My first concern was to establish a general picture of the interrelationships between sources, to build up a working hypothesis against which more sensitive details could later be tested. Rarely in fact was I dealing with sufficient variants from any one sequence for the issue of textual versus musical variants to come to the fore. A glance at the table of seven points of variance in Salus eterna, for example (Part II, Section 8), will show that it would be impracticable to discuss textual and musical variants separately.

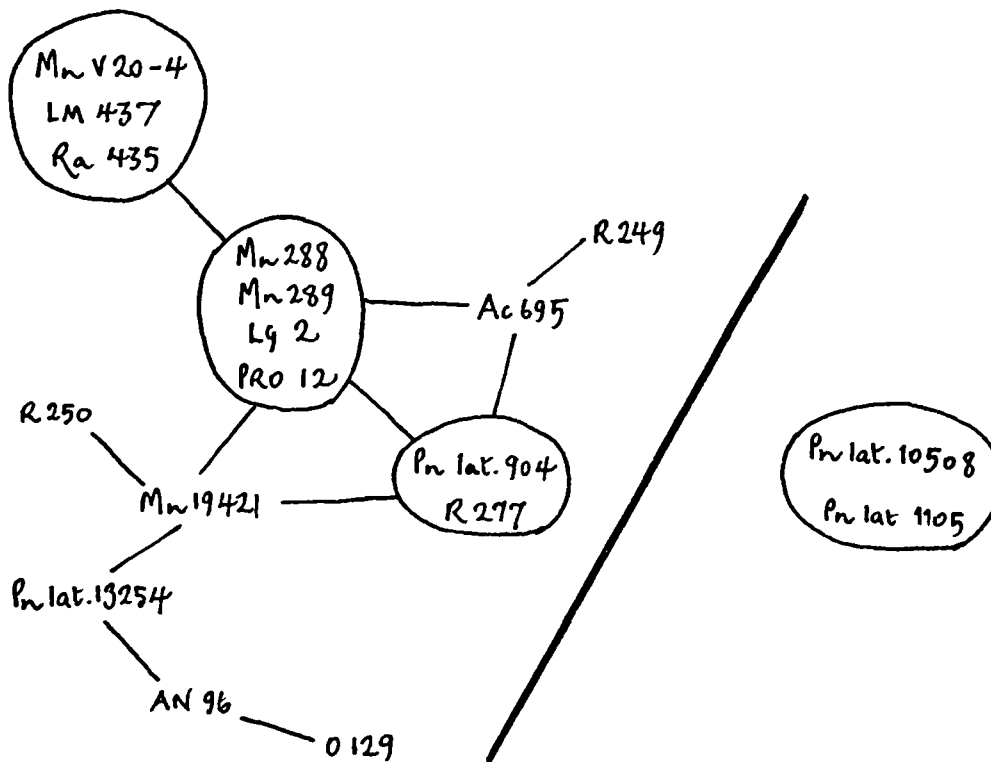
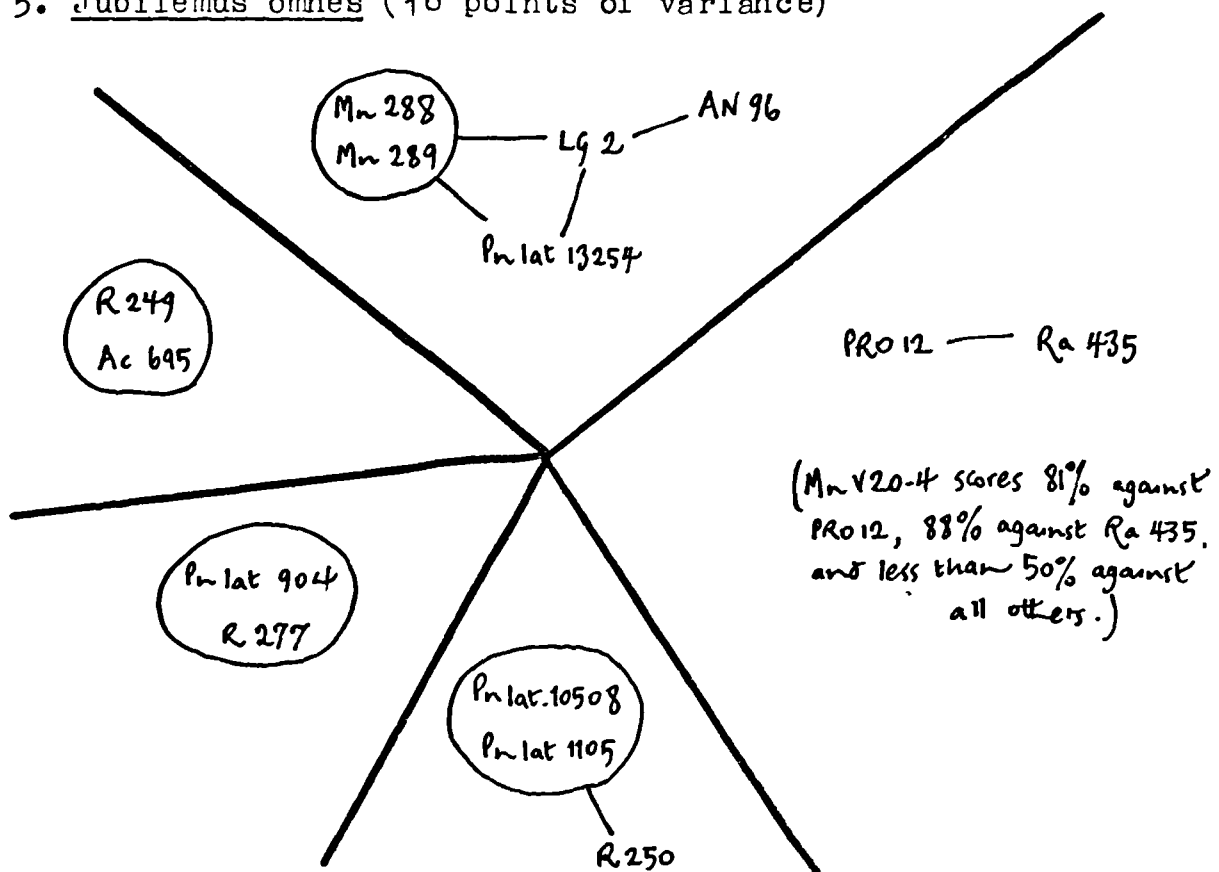
What did become clear, as the work of tabulating variants progressed, was that source groupings evident in the case of one sequence did not necessarily hold for all sequences. Therefore, before giving the overall figures for all points of variance in all sequences, I give a brief account of each of the 23 sequences separately. This can be done most effectively by presenting simple diagrams for each sequence (the readings on which the diagrams are based

are given in Part II, Section 8). Sources which are identical are enclosed within a circle. Sources which differ by one variant only are joined by a line (in some cases the line joins sources with more than one difference, as stated). Four sequences have over 20 variants, and for them I have given my more usual diagram with degrees of similarity stated: the sequences are Fulgens preclara, Rex omnipotens, Ad celebres and Christo inclito.

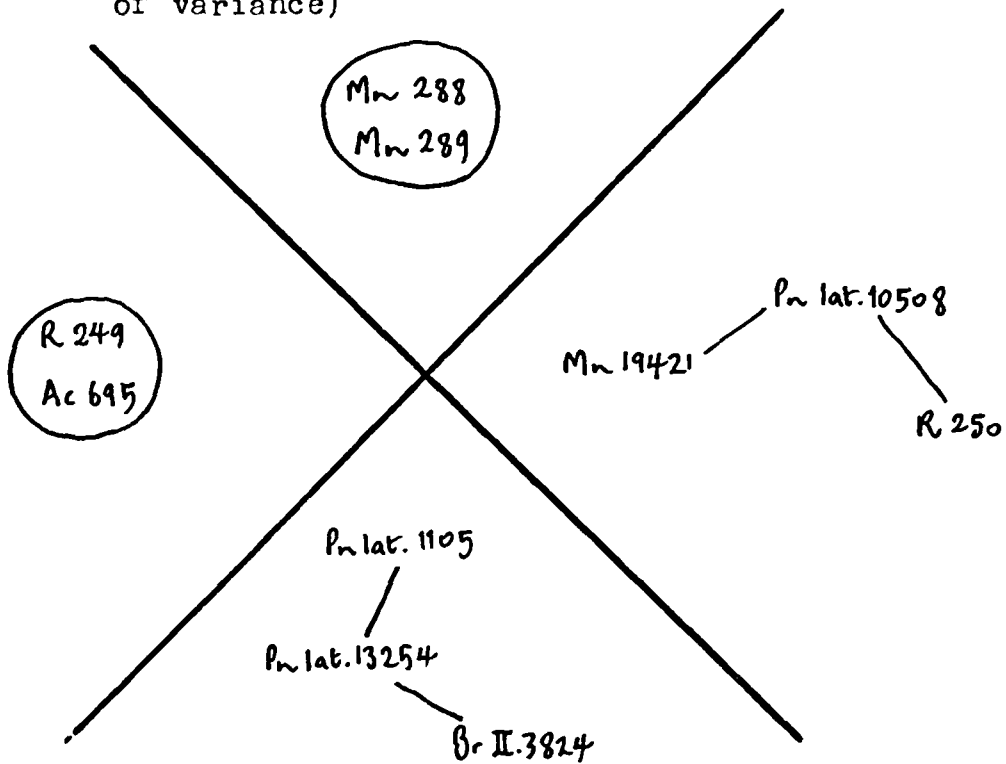
DIAGRAM 28
SOURCE GROUPINGS - INDIVIDUAL SEQUENCES

2. Salus eterna (7 points of variance)

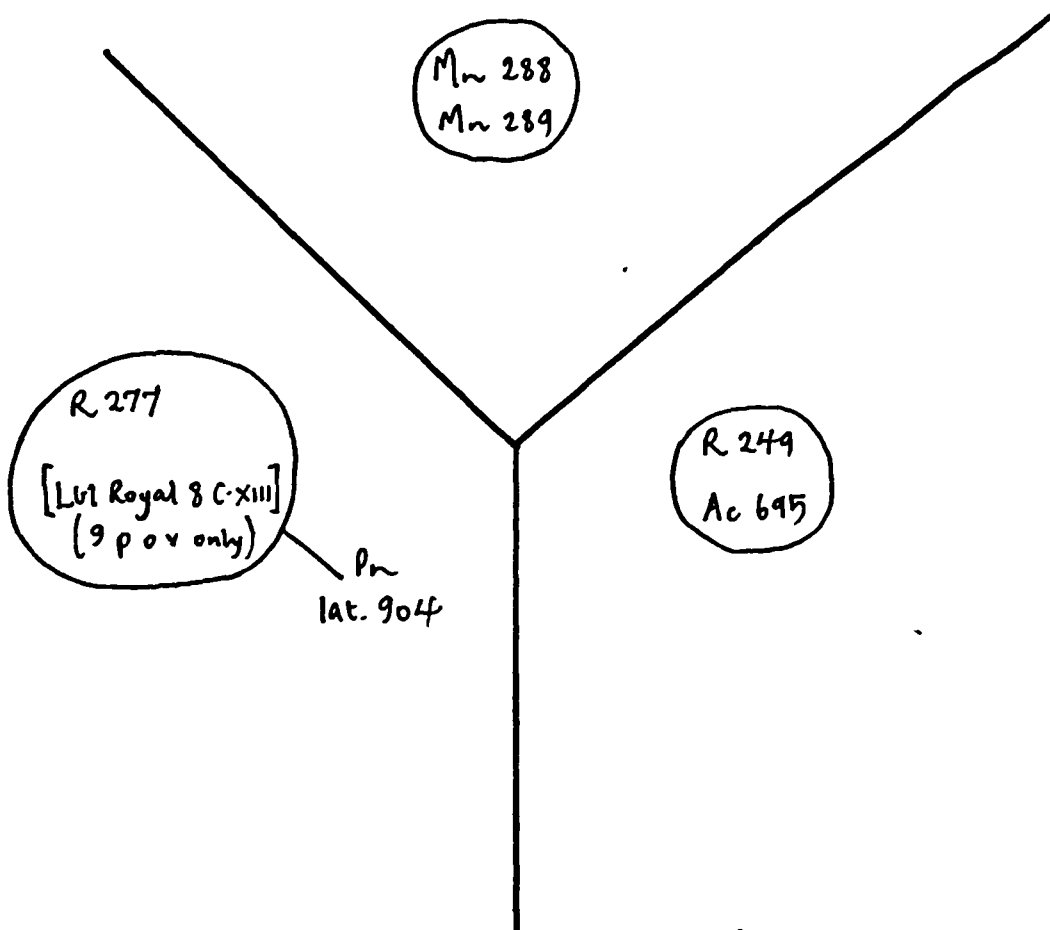


3. Regnantem sempiterna (9 points of variance)4. Qui regis sceptrum (4 points of variance - too few for meaningful diagram to be constructed)5. Jubilemus omnes (16 points of variance)

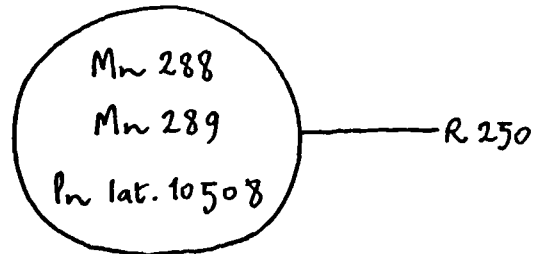
14a. (Christi hodierna) Angelica/Celica resonant (11 points of variance)



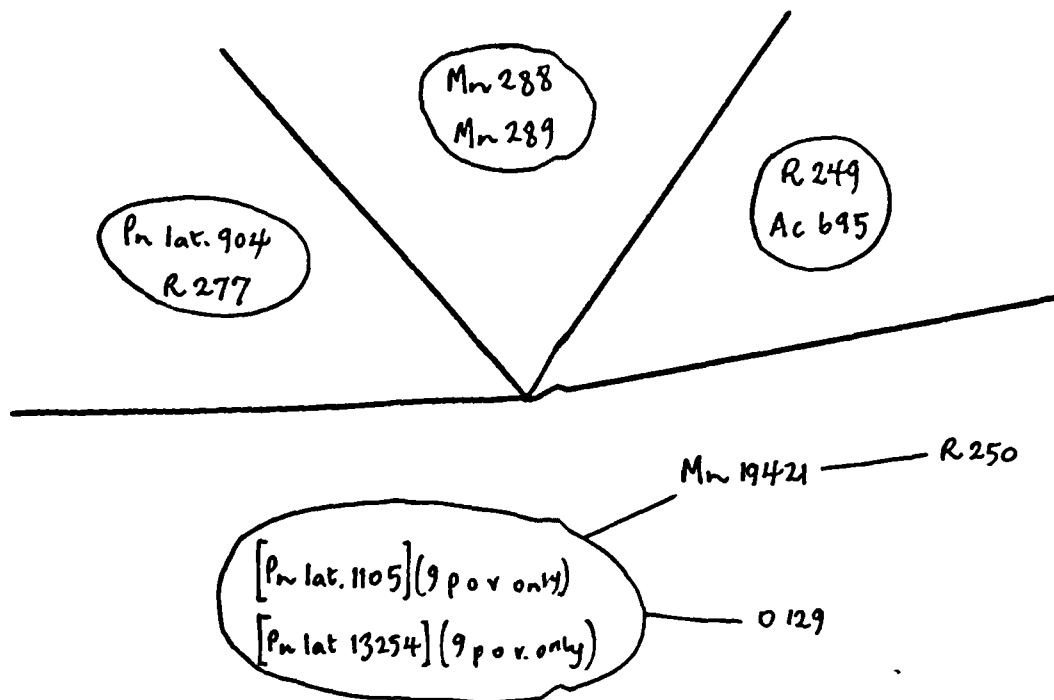
17. Eia recolamus (12 points of variance)

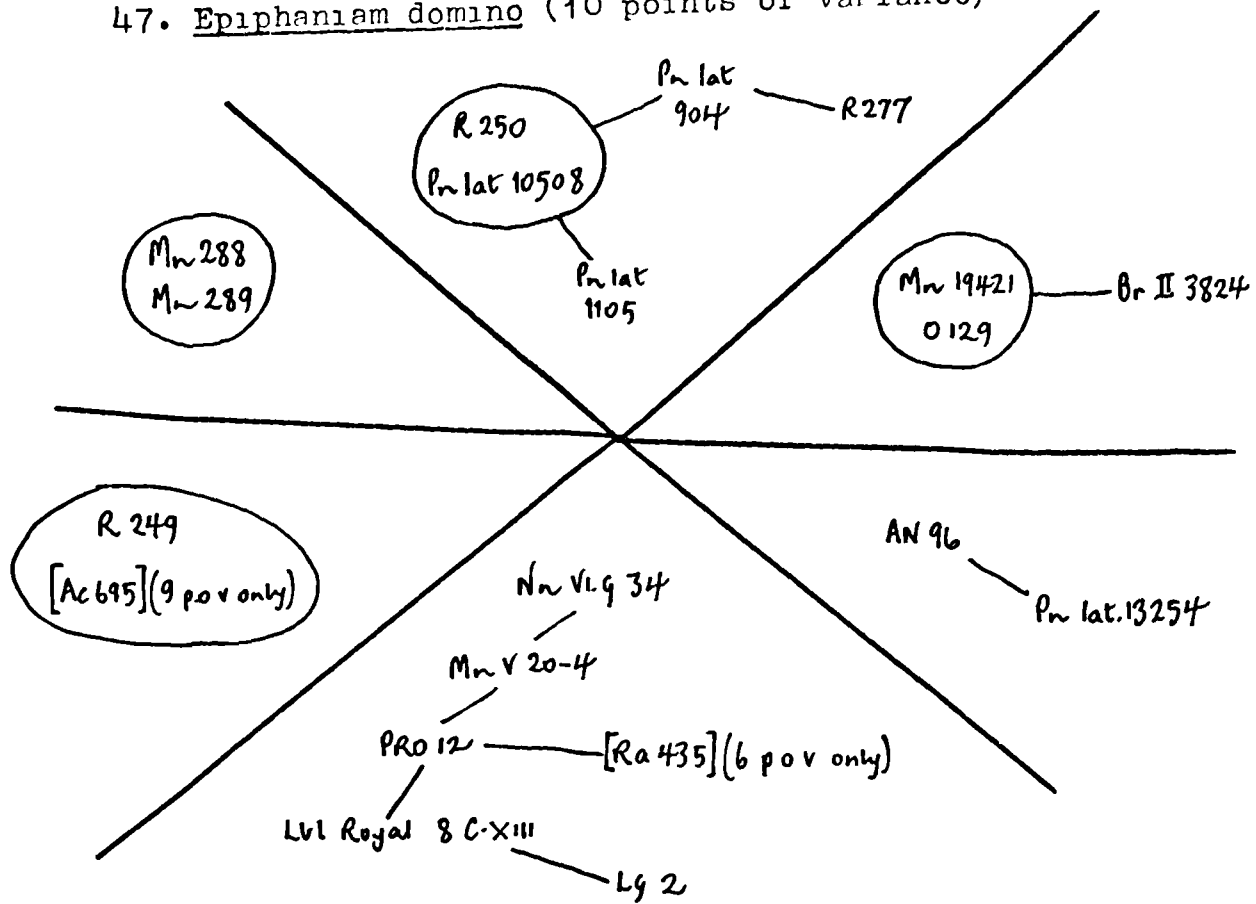
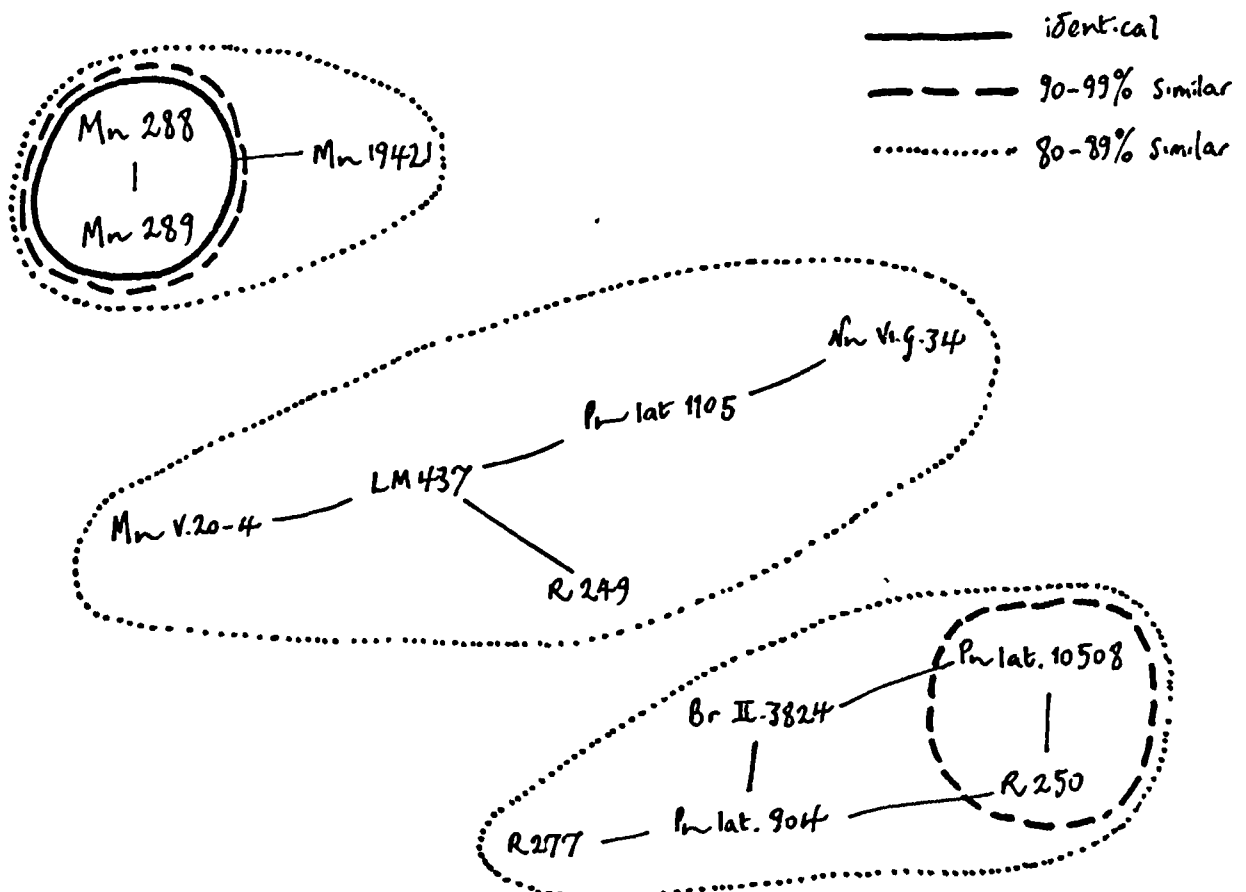


27. Magnus deus (15 points of variance)

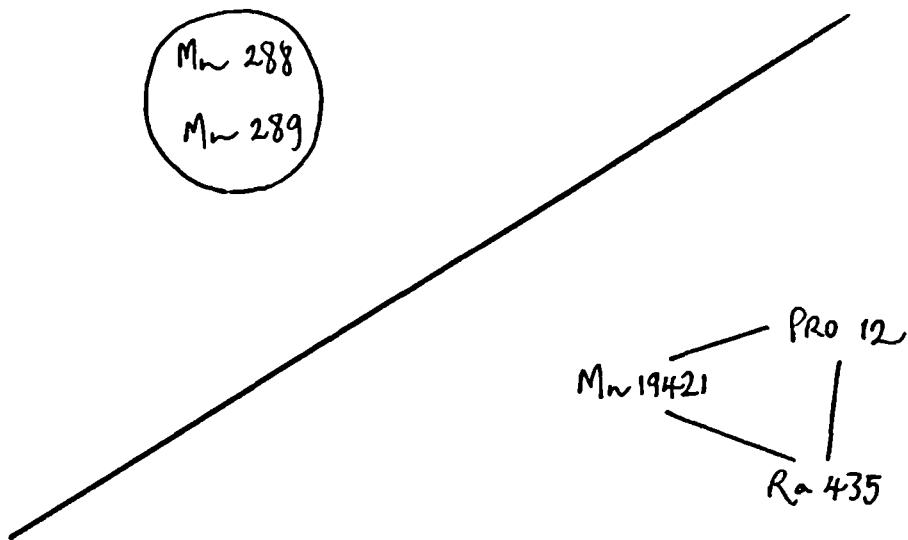


40. Celsa pueri (10 points of variance)

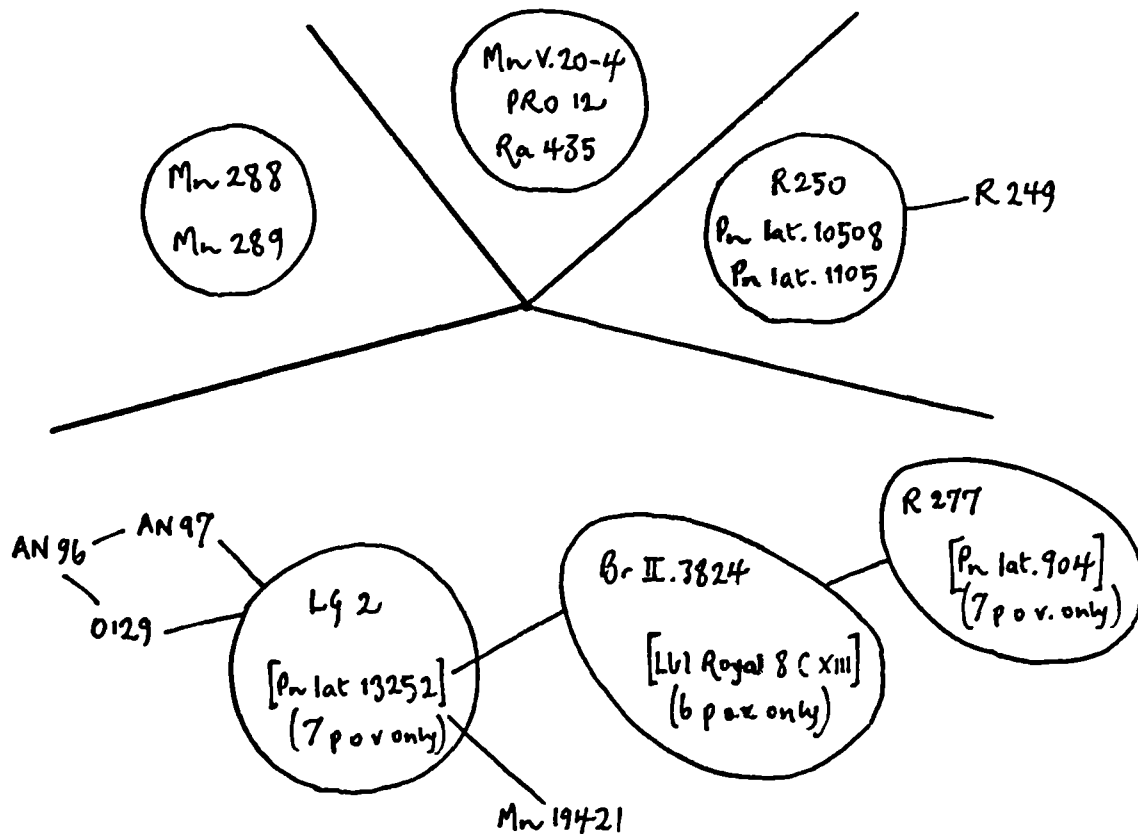


47. Epiphaniam domino (10 points of variance)51. Fulgens preclara (24 points of variance)

58. Die nobis (14 points of variance)



69. Prome casta concio (8 points of variance)



74. Rex omnipotens (23 points of variance)

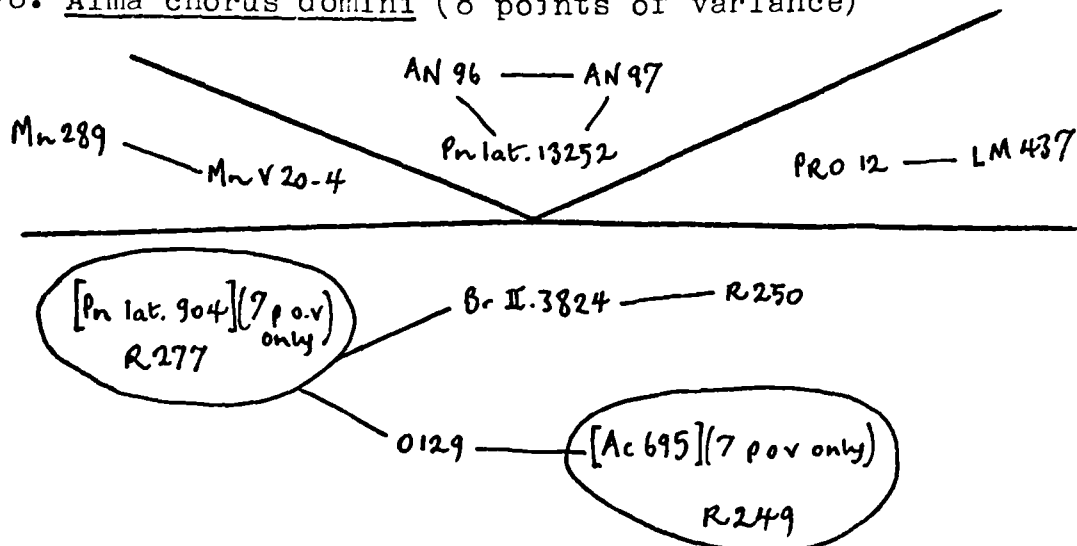
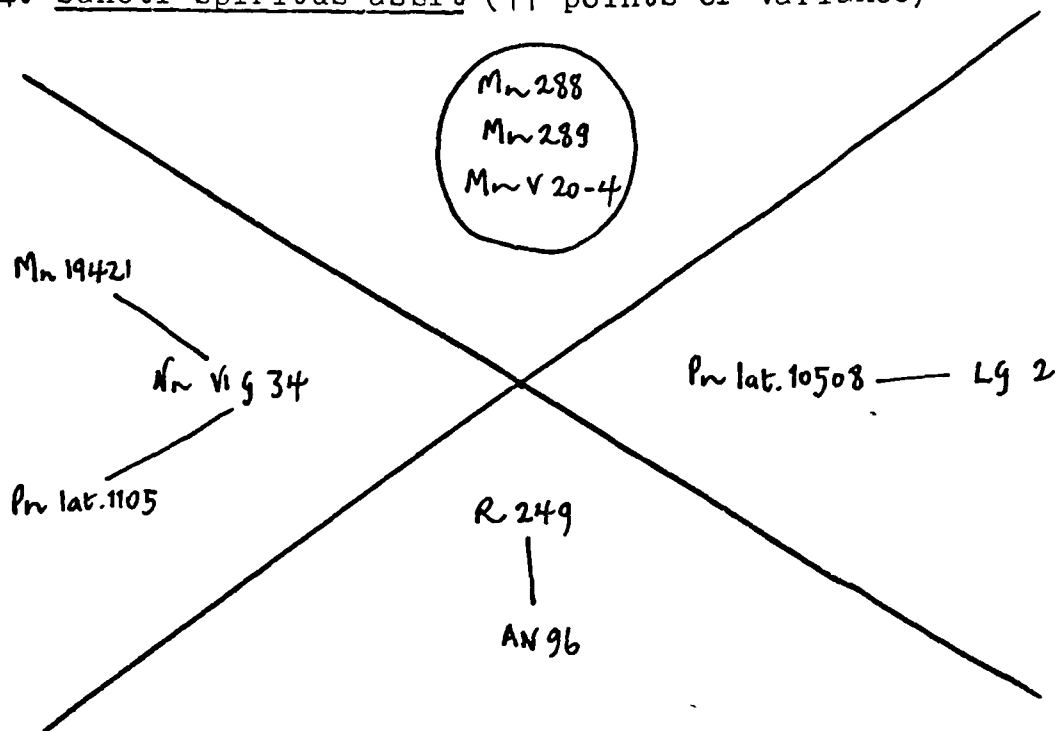
Identical: Mn 288 and Mn 289;

Pn lat.904 and R 277

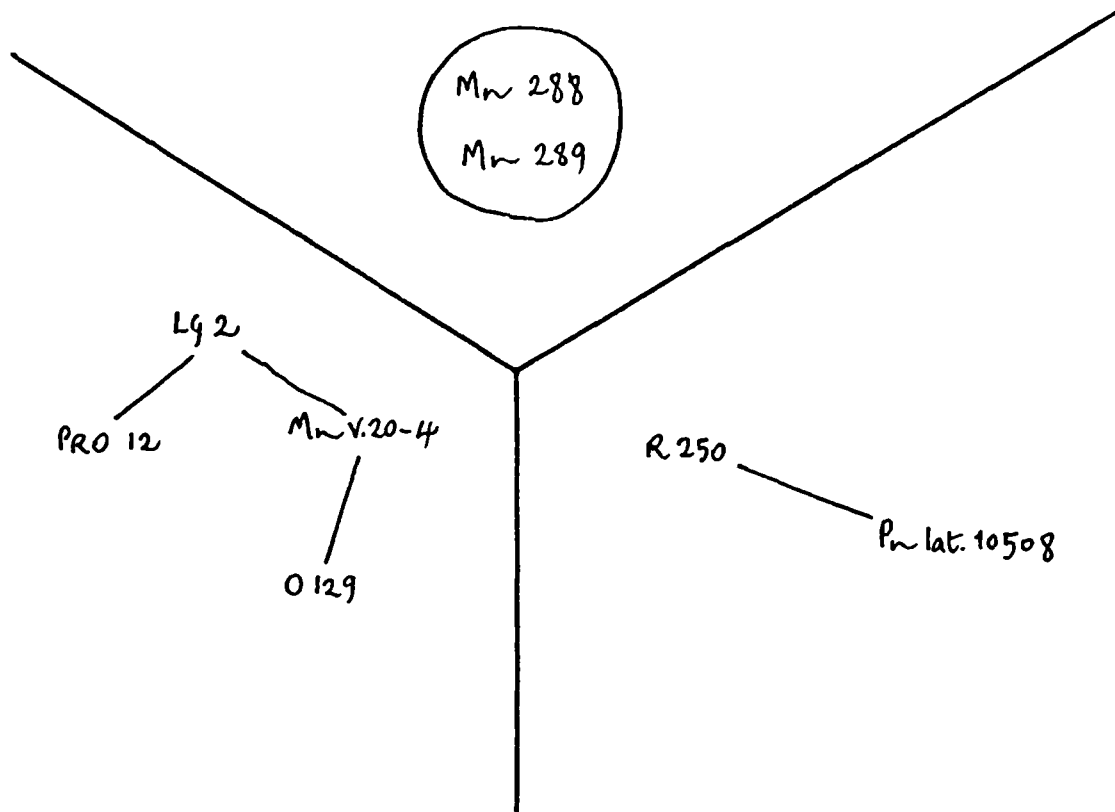
2 differences: Mn 19421 and AN 97;

Pn lat.10508 and Pn lat.1105

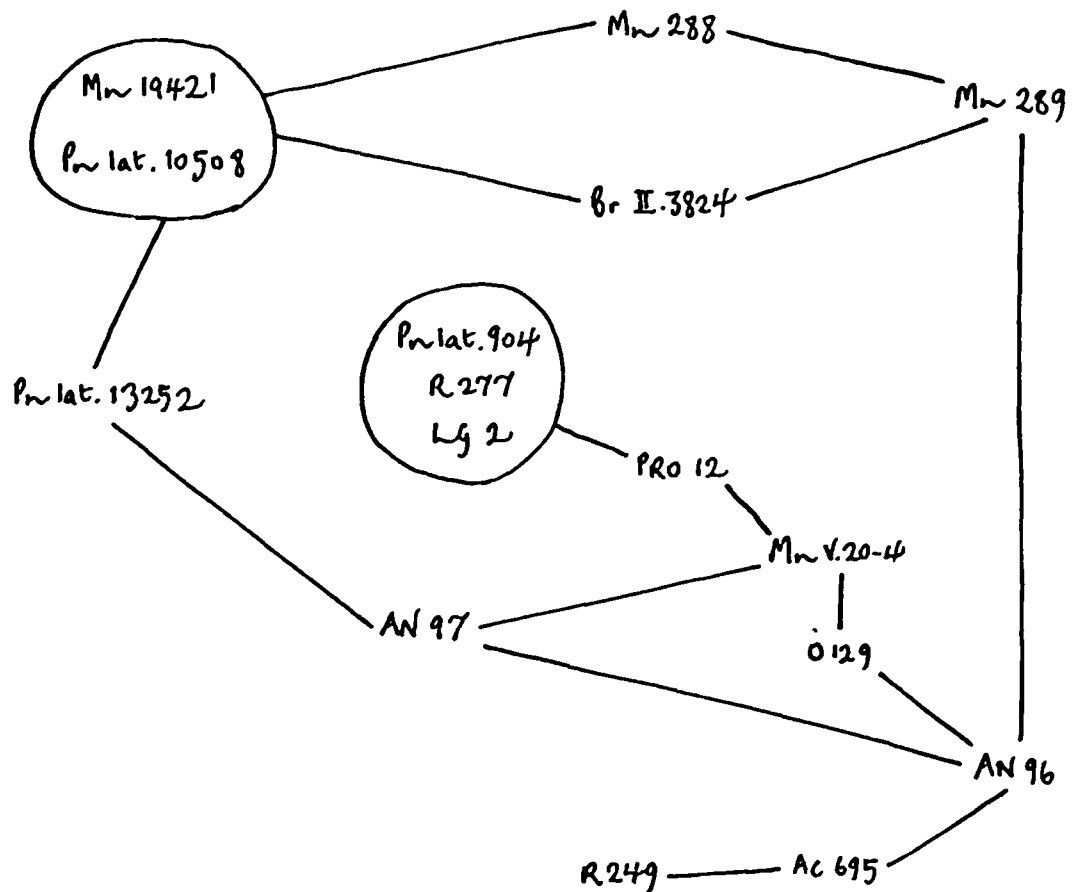
Within the 80-89% band, practically all sources appear closely related to at least two others. A diagram illustrating this would be hopelessly complex. Only Mn V.20-4, Nn VI.G.34 and LG 2 would still be omitted. PRO 12 and Ra 435 would be entered, but related only to each other.

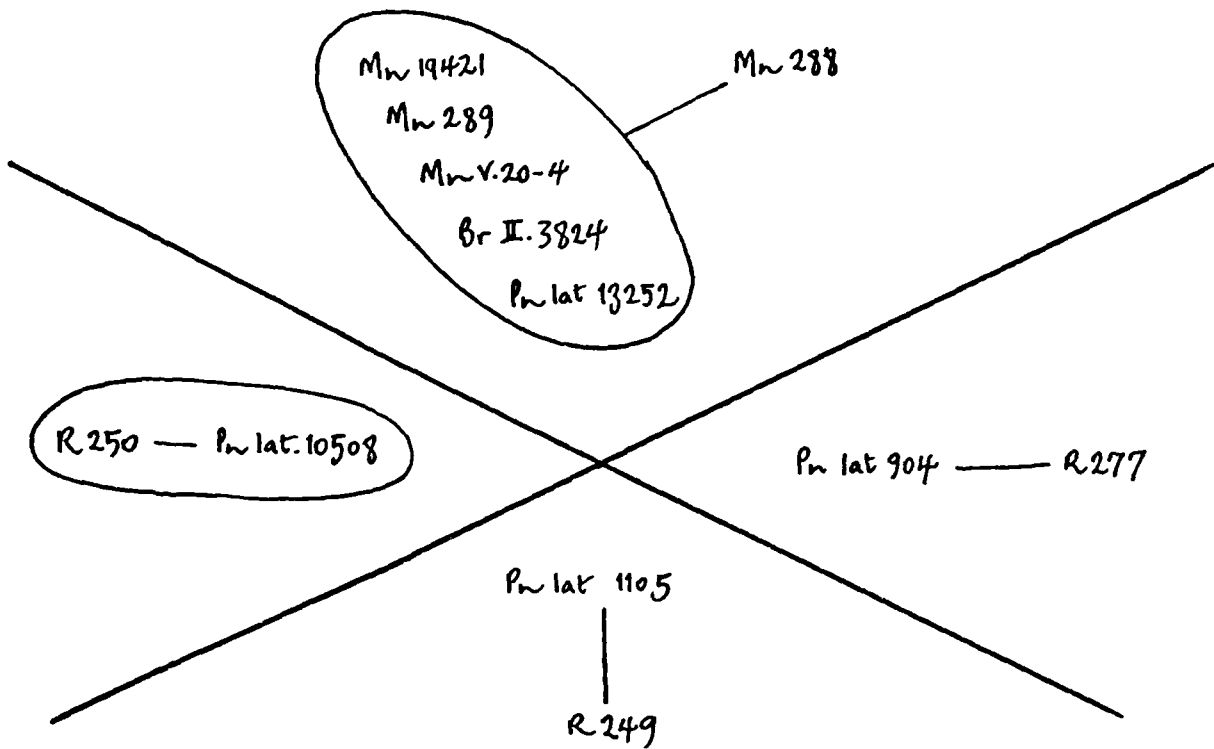
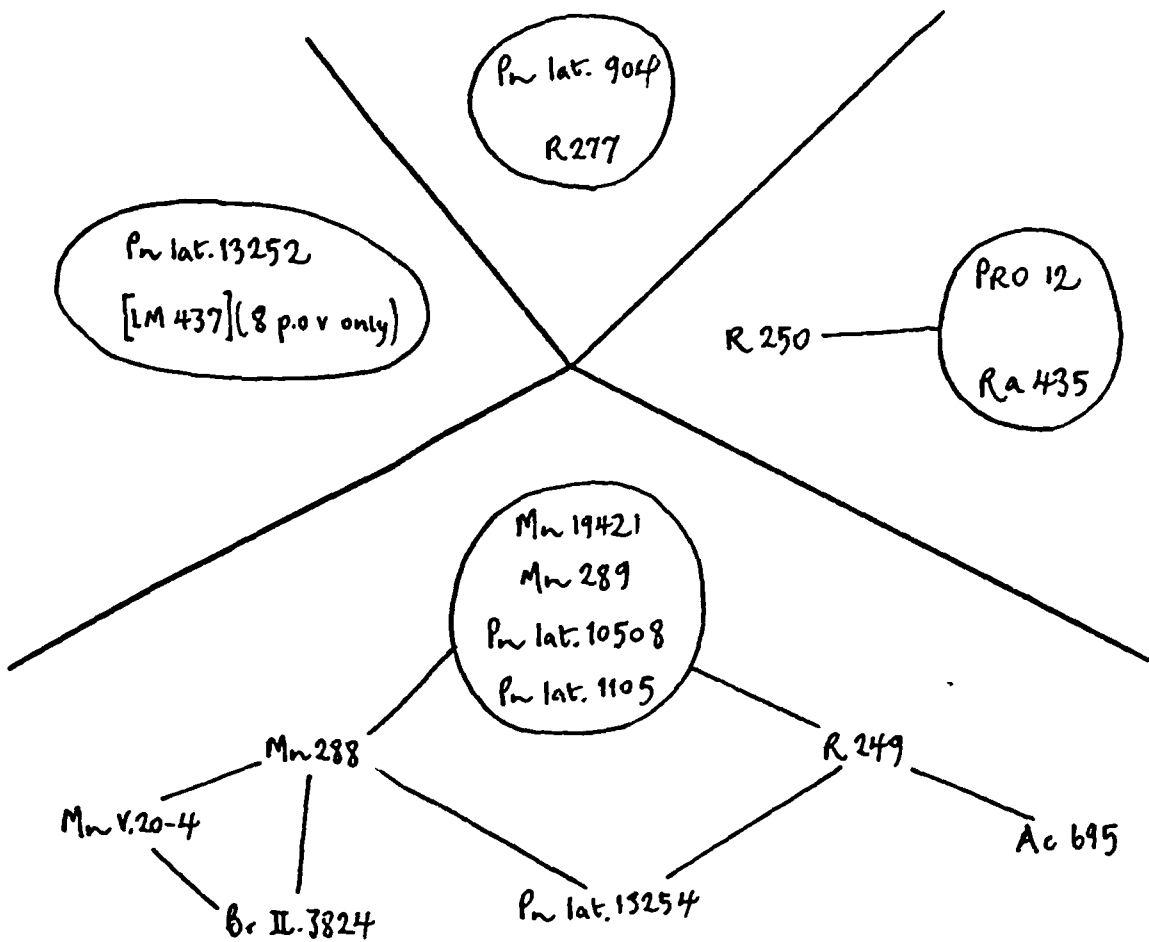
78. Alma chorus domini (8 points of variance)94. Sancti spiritus assit (11 points of variance)

125. Alle celeste (14 points of variance)



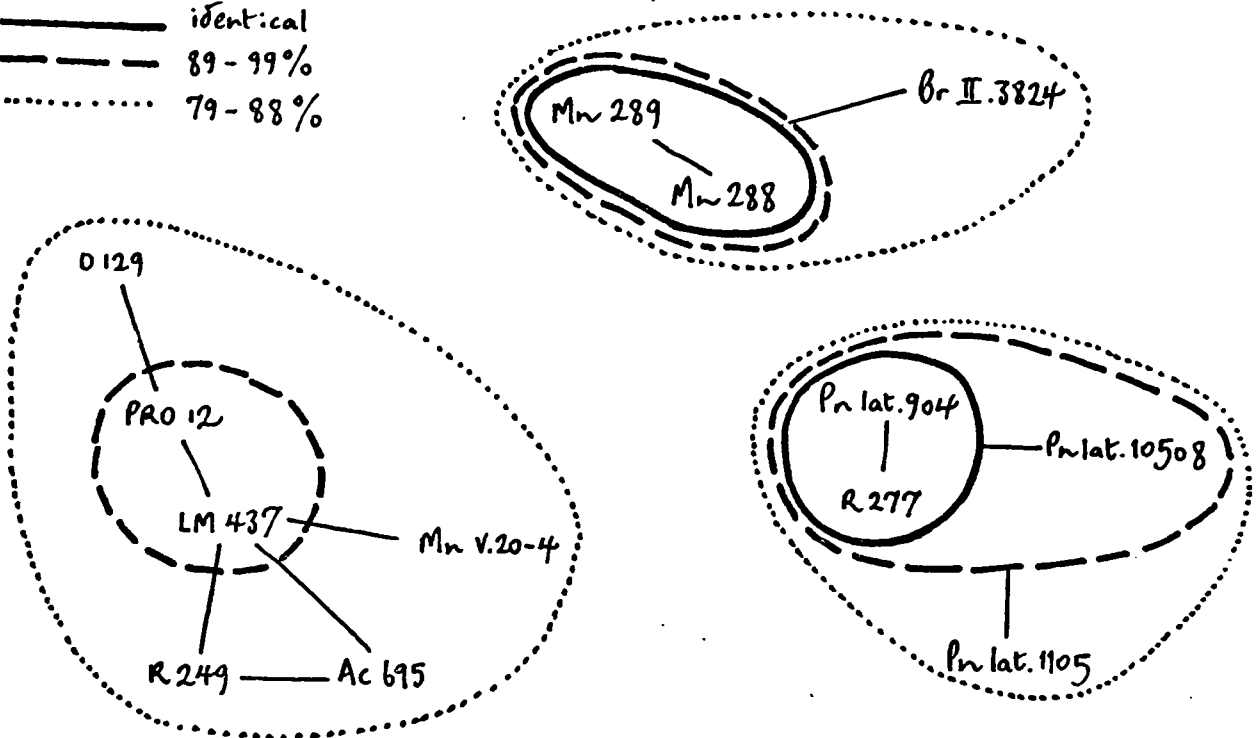
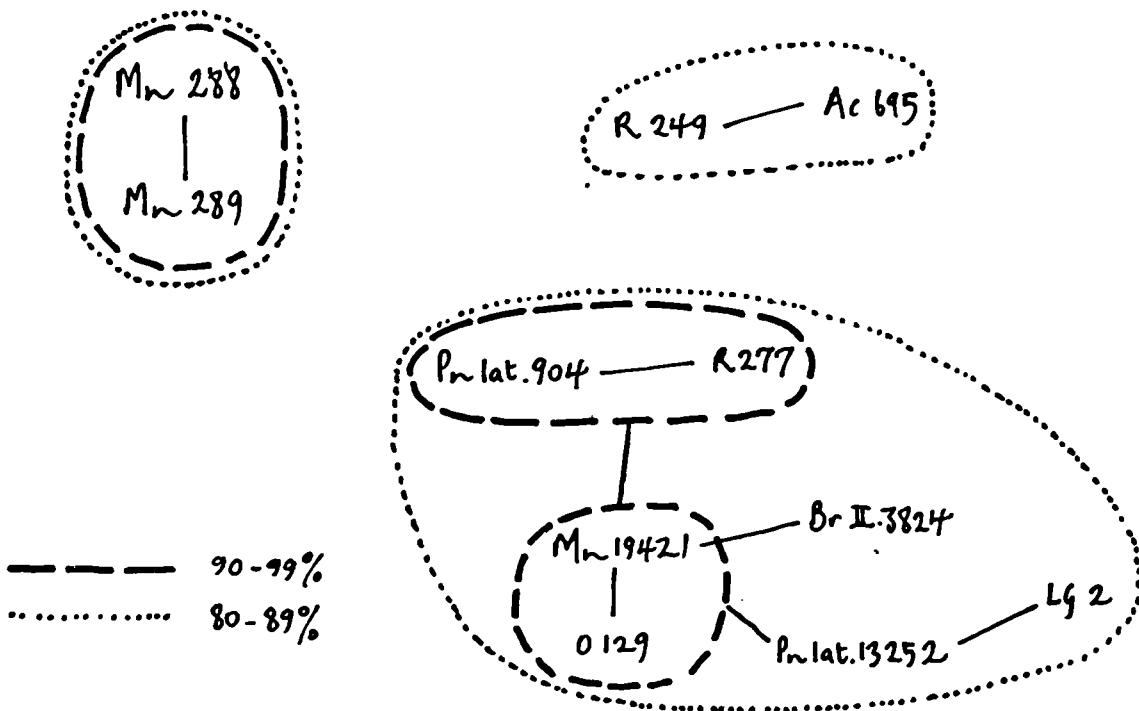
134. Hac clara die (6 points of variance)

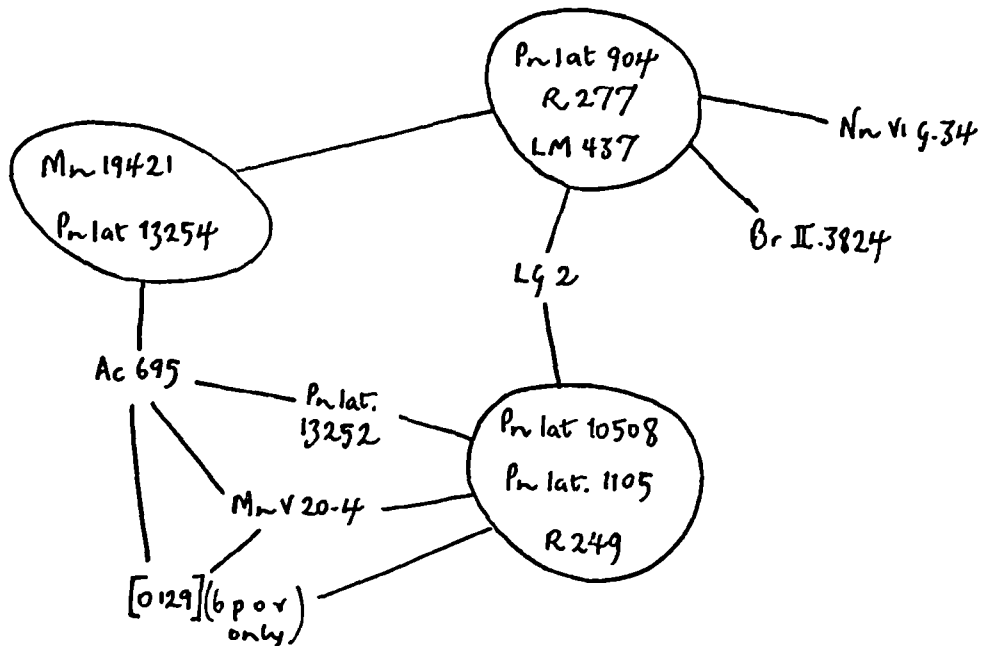


163. Sancti baptiste (7 points of variance)167. Laude jocunda (9 points of variance)

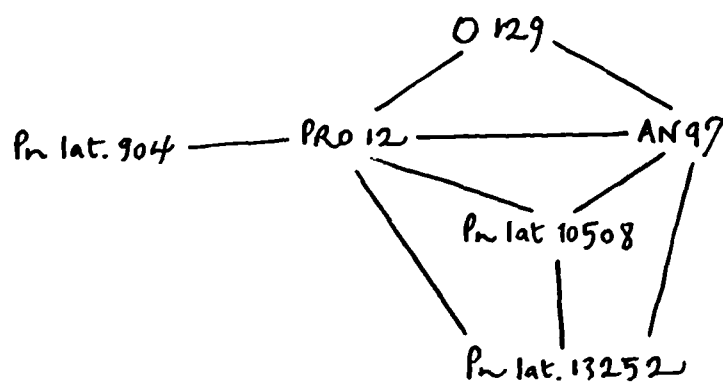
201. Ad celebres rex celice (21 points of variance)

————— identical
 - - - - - 89-99%
 79-88%

207. Christo inclito (21 points of variance)

239. Clare sanctorum (7 points of variance)244. Ecce pulchra (8 points of variance)

line connects sources 75-86% similar



While the groups into which certain manuscripts fall are constant (for instance, the almost invariable association of Mn 288 and Mn 289), and other manuscripts show no regular affinity with another source, there are certain manuscripts which attach themselves now to one group, now to another. A few words about these sources of wavering allegiance are appropriate.

Mn V.20-4: often favours the Chartres sources PRO 12 and Ra

435; often takes an independent Sicilian line, with Mn 288 and 289; sometimes it associates with none of these.

- with Chartres: Jubilemus, Epiphaniam, Prome
- with Chartres and other North French, but not Norman, books: Hac clara
- with North French, but not Norman, books: Magnus deus, Alle celeste, Ad celebres
- Norman: Clare sanctorum
- Paris: Christi-Celica, Eia recolamus
- Sicily: Christo inclito, Rex omnipotens
- Sicily and Chartres: Celsa pueri, Salus eterna, Regnantem
- Sicily and North France, not Chartres: Fulgens, Sancti baptiste, Laude iocunda
- Br II.3824: Sancti spiritus

Therefore, out of 23 sequences Mn V.20-4 can be associated with Chartres 7 times and with Sicilian books 8 times.

Rouen: we know that Rouen graduals have the melodic variants of Dijon/Norman monastic sources. Sometimes this is so for the sequences, but not always.

Rouen = R 250 and/or Pn lat.10508: Salus eterna, Jubilemus, Celsa pueri, Epiphaniam, Sancti spiritus, Ad celebres

Bec: sometimes the Bec missal Pn lat.1105 is identical, or

nearly so, with Pn lat.10508, and thus attaches itself to the Norman monastic tradition as a whole. Sometimes it inclines in another direction.

- with Pn lat.10508: Salus eterna, Regnantem, Jubilemus, Epiphaniam, Prome casta, Rex omnipotens, Laude iocunda, Ad celebres, Clare sanctorum
- with Pn lat.13254 (Paris monastic?): Christi-Celica, Magnus deus, Celsa pueri (all Christmas season)
- with R 249 (Paris secular?): Sancti baptiste

Paris: when R 249 and Ac 695 agree we may assume that they have the variants of Paris secular (and Victorine) books. This is the case for: Salus eterna, Regnantem, Jubilemus, Christi-Celica, Eia recolamus, Magnus deus, Celsa pueri, Epiphaniam, Alma chorus, Hac clara, Laude iocunda, Ad celebres and Christo inclito. Here it is the Easter block where the two books diverge. Since Ac 695 chooses Reims sequences at this point, no doubt it has Reims variants in Fulgens preclara, the only Easter sequence it shares with R 249. The other affiliations of R 249 are:

- Norman monastic: Prome casta
- Paris monastic: Rex omnipotens
- AN 96: Sancti spiritus
- LM 437: Fulgens preclara, Alle celeste
- Pn lat.1105: Sancti baptiste

Lbl Royal 8.C.XIII: the large lacunae in this problematic source mean that for only a few sequences do we have meaningful results:

- with Rouen: Eia recolamus, Prome casta
- with LG 2, PRO 12: Epiphaniam
- with Paris: Rex omnipotens

Finally, we may proceed to the cumulative result of these comparisons, adding all the sequences together to produce an overall total of agreements and percentage similarities between sources. Since we have seen some sources change their allegiance from sequence to sequence, the result as far as they are concerned will be a somewhat artificial one. For those sources whose allegiance remains constant the result will have been foretold by the preceding diagrams. But for what they are worth, I give now a table of highest percentage similarities between sources, and in Diagram 29 (p.374) the source groupings which can be adduced from the figures. (Sources with less than half of the points of variance in brackets.)

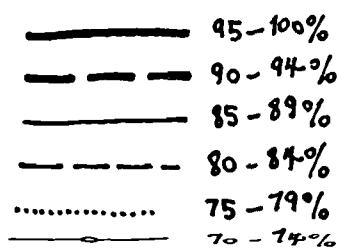
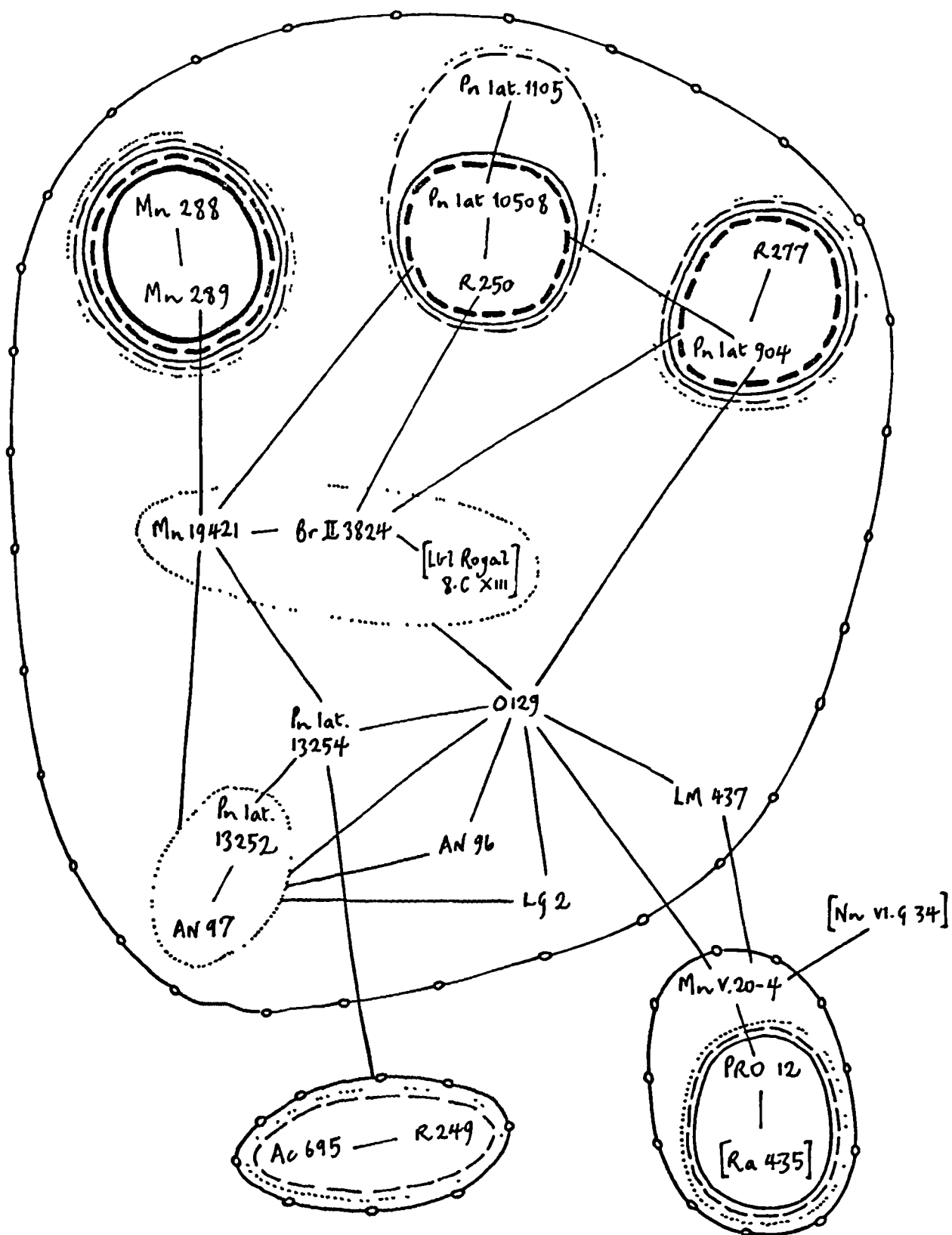
TABLE 39
HIGHEST PERCENTAGE SIMILARITIES BETWEEN SOURCES

Mn 19421:	76 - Br II.3824
	73 - AN 97
	72 - R 250, O 129, Pn lat.13254
	71 - Pn lat.10508
	70 - Mn 289, Pn lat.13252
Mn 288:	96 - Mn 289
	69 - Mn 19421
	67 - Br II.3824
Mn 289:	96 - Mn 288
	70 - Mn 19421
	68 - Br II.3824
Mn V.20-4:	73 - [Ra 435]
	71 - PRO 12
[Nn VI.G.34]:	68 - Mn V.20-4
	67 - AN 97
	65 - LM 437
Pn lat.904:	93 - R 277
	72 - R 250
	71 - Pn lat.10508, O 129
	70 - Br II.3824
R 277:	93 - Pn lat.904
	71 - Br II.3824
	69 - R 250, Pn lat.10508, O 129

TABLE 39 (continued)

R 250:	90 - Pn lat.10508 77 - Pn lat.1105 72 - Mn 19421, Pn lat.904, Br II.3824
Pn lat.10508:	90 - R 250 82 - Pn lat.1105 72 - Mn 19421, Pn lat.904
Pn lat.1105:	82 - Pn lat.10508 77 - R 250
Br II.3824:	76 - Mn 19421 72 - R 250, O 129 71 - R 277 70 - Pn lat.904
R 249:	83 - Ac 695
Ac 695:	83 - R 249
AN 96:	72 - AN 97, O 129 71 - Pn lat.13252
AN 97:	79 - Pn lat.13252 74 - LG 2 73 - Mn 19421, O 129 72 - A 96
LG 2:	74 - A 97 71 - Pn lat.13252 70 - O 129
LM 437:	73 - O 129
PRO 12:	89 - Ra 435 71 - Mn V.20-4
[Ra 435]:	89 - PRO 12 73 - Mn V.20-4
O 129:	73 - AN 97, LM 437 72 - Mn 19421, Br II.3824, AN 96, Pn lat.13252 71 - Pn lat.904 70 - LG 2, Pn lat.13254
Pn lat.13252:	79 - AN 97 72 - O 129 71 - AN 96, LG 2, Pn lat.13254 70 - Mn 19421
Pn lat.13254:	72 - Mn 19421 71 - Pn lat.13252 70 - O 129
[Lb1 Royal 8.C.XII]:	79 - Br II.3824 77 - Ac 695, LM 437, O 129, Pn lat.13252 75 - Mn 289

DIAGRAM 29
SOURCE GROUPINGS - POINTS OF VARIANCE IN SEQUENCES



As expected, Diagram 29 shows that the most closely related of all the sources are Mn 288 and Mn 289. Shortly after them come two other pairs, the two Rouen books, and the two Norman monastic books from Jumièges and St.Evrout. At the next level of similarity the two Chartres sources unite. At the 80% similarity level Ac 695 and R 249 join up; and Pn lat.1105 joins Pn lat.10508, that is, Bec joins the Norman monastic group.

After this the relationships are more diffuse, and care is needed in assessing their significance. It could be argued that Mn 19421 is an inheritor of the Dijon sequence tradition (cf. Br II.3824), indirectly via Normandy and some South Italian centre such as Sant' Eufemia. Some of its individual sequences support this: Christi-Celica, Celsa pueri, Hac clara, etc.; others do not. The argument would be the stronger if Br II.3824 were closer to Pn lat.10508 and R 250, but the strong attachment of the Dijon and Jumièges sources which was evident in the proper chants of mass (see pp.316, 335 above) is not reproduced here. AN 97 and Pn lat.13252 both have a rather restricted number of points of variance, and coincide in only 7 of the 23 sequences of the survey: so their appearance within the same circle is of doubtful significance. What we are left with, therefore, is a rather loose conglomeration of non-Norman sources, linked tenuously to Rouen (through O 129), to Dijon (again through O 129) and to Mn 19421 (through Pn lat.13254, AN 97 and Pn lat.13252). At this same level (better than 70%) Mn 288 and Mn 289 and the Norman monastic sources link up with Mn 19421, and a triangle forms between Dijon, Rouen and the Norman monastic sources.

All this time the Paris and Chartres books have remained well apart from each other and from the rest of the sources. Mn V.20-4, the Sicilian variants we have seen above notwithstanding, attaches itself to Chartres just above the 70% level.

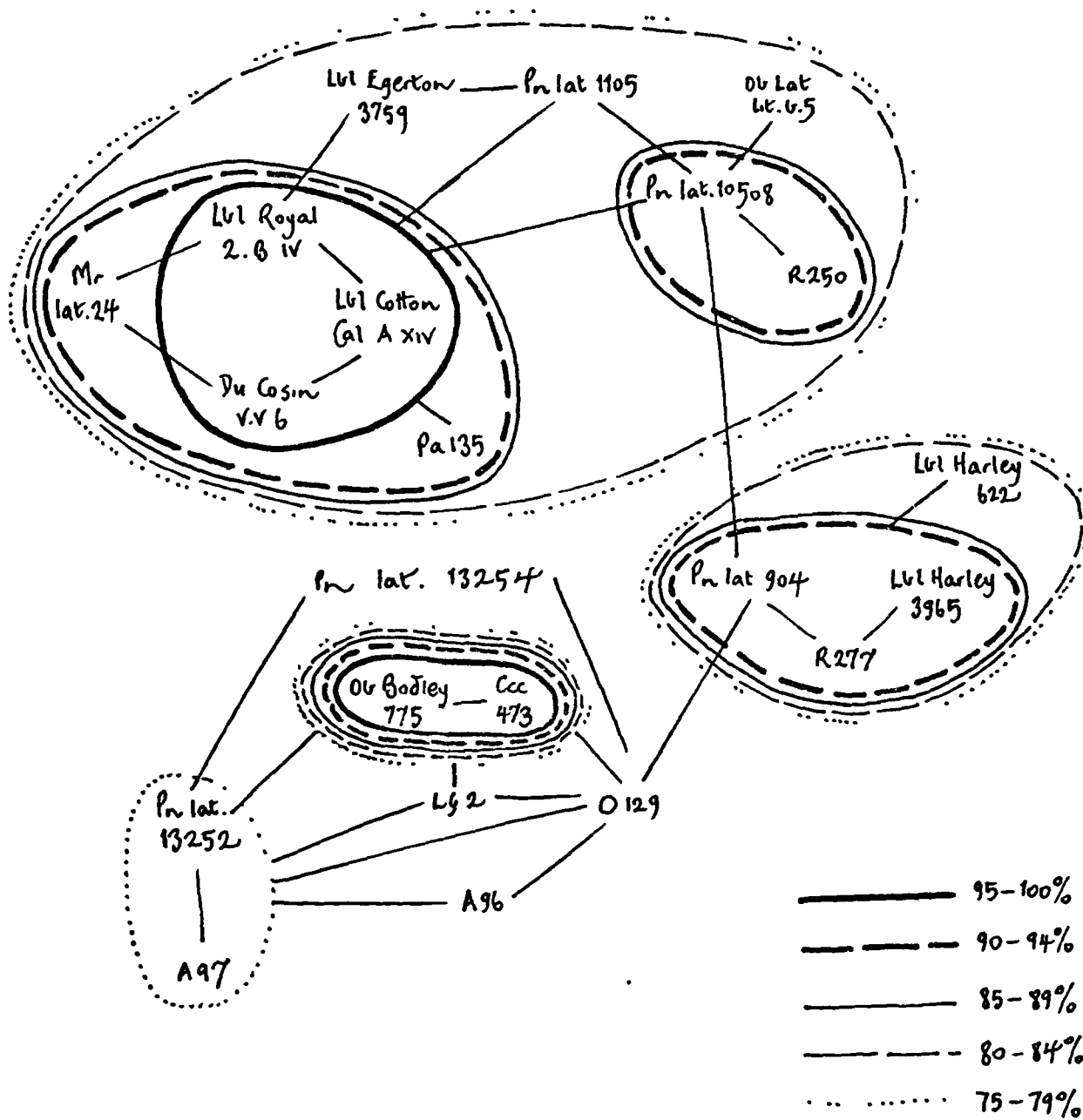
Three sources had less than half the 275 points of variance. They have been attached to their nearest relative, enclosed within square brackets. The relationship between Ra 435 and PRO 12 is undoubtedly very close. But the affiliations of Lbl Royal 8.C.XIII and Nn VI.G.34 can only be rather tentatively represented.

In a final diagram overleaf, I have shown the affiliations of the English sources discarded at an early stage in the inquiry (see above, p.344). They are not relevant to the Sicilian books, only to our knowledge of Norman traditions in general. One close-knit group, whose English fountain-head would have been Christ Church Canterbury, is related to the Bec and St.Evrault sources. The Hereford and Ronton books, by contrast, evidently derive from Rouen cathedral use. The Winchester tropers are not really closely related to any of the books on the diagram.

(iv) The significance of the survey for the Sicilian sequentiaries

The most individual sources appear to be the pair from the Cappella Palatina, Palermo: Mn 288 and 289. Although extremely close to one another, they show affinities for other sources relatively infrequently. Mn 19421 allies

DIAGRAM 30
GROUPING OF THE ENGLISH SOURCES



itself with many other sources on different occasions, and although we may not have access to its exact exemplars, we seem to have evidence here that they were from different North French traditions. Mn V.20-4 also has various attachments. But whereas the Norman monastic tradition is the strongest influence upon Mn 19421, for Mn V.20-4 it is the rather individual Chartres use.

These results testify to the interest with which sequences were regarded by the editors of the sources, since the variety of groupings for individual sequences suggests that the editors selected among different available traditions for the versions they preferred.

CHAPTER 14. BENEDICAMUS SONGS AND CONDUCTUS

(i) The extent of the Sicilian repertory	page 377
(ii) The other early repertories	378
(iii) Resonet intonet	382
(iv) Concordances between the Sicilian sources	383

(i) The extent of the Sicilian repertory

The Benedicamus songs and conductus in the Sicilian sources are among the earliest substantial collections of their kind. They comprise the following:

- | | |
|------------------------|---|
| Mn 288 - ff.163v-168r | 6 Benedicamus Domino |
| | 4 Benedicamus Domino with extra words |
| | 7 Benedicamus songs |
| - f.188 | 1 Benedicamus song (after the Mary Magdalene office - no music) |
| Mn 289 - f.101 | 1 conductus (<u>Resonet intonet</u> , preceding first farced epistle) |
| - ff.126v-140 | 28 Benedicamus songs (listed in Arlt, 1970, 1, pp.178-180) |
| | 7 Benedicamus Domino |
| | 5 Benedicamus Domino with extra words |
| - ff.141-148v | 16 conductus (listed Arlt p.207; including <u>Letabundus</u> , which also appears in Mn 288, f.161, with the rubric 'Prosa que dicitur in festo stolidorum', before the first farced epistle) |
| - ff.155v-6 | 3 conductus (later addition) |
| Mn 19421 - ff.106-110v | 12 Benedicamus songs |
| | 4 Benedicamus Domino with extra words |
| | 13 Benedicamus Domino |
| | 5 Ite missa est |
| - f.111 | 1 conductus |
| Mn V.20-4 - f.2v | 1 conductus (<u>Resonet intonet</u> , later addition, words only) |

(ii) The other early repertories

The early Benedicamus and conductus repertories have been studied by Arlt (1970). It is perhaps significant that Arlt refrains on the whole from speculation about the likely leading centres of composition. The surviving sources are too few to permit reliable estimates of the places of composition, and for this reason I shall not give more than a brief account of the Sicilian repertories. In a situation where it is by no means certain whether Aquitaine or North France was leading the way, and where no other Norman sources survive which are comparable with the Sicilian ones, it seems pointless to enter into a detailed repertorial study of the type which was appropriate for the sequence and ordinary of mass repertories. This will become clear when the information in Arlt's concordance tables is summarized below.

The earliest sources of Benedicamus songs are the following:

- Rvat lat.1341 (from Autun; early 11th c. addition) 1
Benedicamus Domino with extra words
- DOU 246 (from Anchin; 11th c. addition, Paleofrankish
notation) 1 ?Benedicamus song
- Pn lat.887 (from ?Aurillac; addition, 11th c.: i.e. not
not much later than main part of ms.) 15 Benedicamus
songs
- DOU 246 flyleaves (from Anchin; 11th c., Paleofrankish
notation) 4 Benedicamus songs (listed Arlt p.167)
- Lc 603 (from Central Italy; early 12th c.) 9 Benedicamus
songs (listed Arlt p.205)
- Pn lat.1139 (from Limoges, early 12th c.) ff.40v-44: 9
Benedicamus songs; ff.58-62: 10 Benedicamus songs
(preceded by Letabundus)(listed Arlt pp.191-2)

These sources are already widely scattered, and for that reason alone we should suspect that many other sources are now lost. For what they are worth, then, concordances with the Benedicamus songs in Mn 289 are given below (summarized from Arlt, pp.178-180). I have omitted sources with only one concordance with Mn 289 (they are all sources for either Verbum patris hodie or Iohannes postquam).

Sicilian:

Mn 288	6 + 1
Mn 19421	7

Other sources to c.1200

Pn lat.1139	1 + 2
Lbl Add.36881	4
Lc 603	2

North French after c.1200

Lbl Egerton 2615	4
SE 46A	3
LA 263	2
Pn lat.904	2
Pa 279	2
LG 2	3

Other sources after c.1200:

Sl HB.I.95	3
EN 314	2
AO 9.E.17	3
AO 9.E.19	3
Mn 931	2

Only one of the pieces in Mn 288 is not in Mn 289 (the piece has concordances in Pn lat.1139 — start only, in first series — in Lbl Egerton 2615 and SE 46A). Mn 19421, with 7 out of its 12 pieces concordant with Mn 289, has as many pieces in common with Mn 289 as Mn 288 does, but in

percentage terms Lbl Egerton 2615, with 4 out of 7 pieces concordant, scores as highly. The figures seem to indicate a slight inclination towards the northern sources. This may be compared with the affiliations indicated by the concordances of Pn lat.1139 (divided into two series):

Concordant with first series:	first	second	series
DOU 246	1	0	
Lbl Egerton 2615	1	0	
SE 46A	1	0	
Pa 279	1	0	
Concordant with both series:			
Mn 288	1	2	
Mn 289	1	2	
Mn 19421	2	2	
APT 6	1	1	
Concordant with second series:			
Pn lat.1120	0	1	
Pn lat.3549	0	2	
Pn lat.3719	0	2	
Lbl Add.36881	0	5	
LG 2	0	1	
BULh	0	1	
S1 HB.I.95	0	2	
EN 314	0	1	
AO 9.E.17	0	1	
AO 9.E.19	0	1	
I-Ma 75 inf.	0	1	
Lc 603	0	1	

One or two things may be noted here. Firstly there are no concordances with the earlier Aquitanian repertory of Pn 887. Secondly, except for APT 6, there are no Aquitanian concordances (or Spanish ones) with the first series in Pn lat.1139. For the second series, Lbl Add.36881 clearly leads the other sources, but after that, 'northern' sources have

as many concordances as Aquitanian and other southern sources. Clearly one cannot place too much weight on such small figures, but the first series in Pn lat.1139 would seem to be derived from northern traditions, and there is a possibility that the second series has northern material in it. It may be that 11th-12th century Normandy, to whose vigorous musical tradition the Sicilian trovers are indirectly one of our chief witnesses, had some influence upon the formation of the Benedicamus repertory, and was instrumental in the transmission of pieces south to Aquitaine. At least the sparse evidence does not contradict this hypothesis.

Finally, I give concordances for the conductus in Mn 289, excluding Letabundus and Resonet intonet:

Lbl Egerton 2615	2
SE 46A	2
LG 2	1
Pn lat.1343	1
Ctc B.I.16	1
Pn lat.1139	2
Tn F.I.4	1

Perhaps there is a northern bias here, but it can be reckoned as only very small. The relatively independent and original character of the collection outweighs all other impressions.

In my final chapter I shall return to the question of the possible derivation of this repertory, in the context of an overall assessment of the contents of the Norman-Sicilian trovers.

(iii) Resonet intonet

The repertory of Benedicamus songs and conductus is dominated by French compositions, and no doubt there are original Sicilian items in the large collection of Mn 289. One conductus, Resonet intonet, may be Italian. For Palermo we have the witness of Mn 289, and it appears as an addition in Mn V.20-4; it survives in the Palermo repertory into the 13th-century troper PLn I.B.16, with the same apparent function as in Mn 289. Arlt (1970) cites other later sources from the north: Cu Ff.I.17 and CO 187. However, a group of sources in Beneventan notation would seem to claim precedence over all these: a fragmentary gradual of the late 12th century from the Beneventan area (photographs kindly shown me by Prof. Agostino Ziino: cf. Stäblein, 1975, p.144, n.8); Rvat Barb.lat.603, a missal from Caiazzo, near Caserta, dated 1124-31; and Nn VI.G.34. Resonet intonet would therefore have been borrowed by the Sicilians from the local South Italian repertory and translated north (Cu Ff.I.17 is probably English, or Norman French).

The conductus is usually followed by the farced epistle Laudes deo dicam per secula, for Christmas Day, the first of a set of such epistles for the Christmas season. Laudes deo appears almost simultaneously in France and Italy, in fact in many of the sources already cited. The earliest are: Rvat Barb.lat.603, Mn 288, 289, V.20-4, Pn 778, 1086, 1139, CA 78, Ob Laud misc.4. Laudes deo does not, therefore, antedate Resonet intonet much, if at all, and its place of origin may well also be ?Norman South Italy.

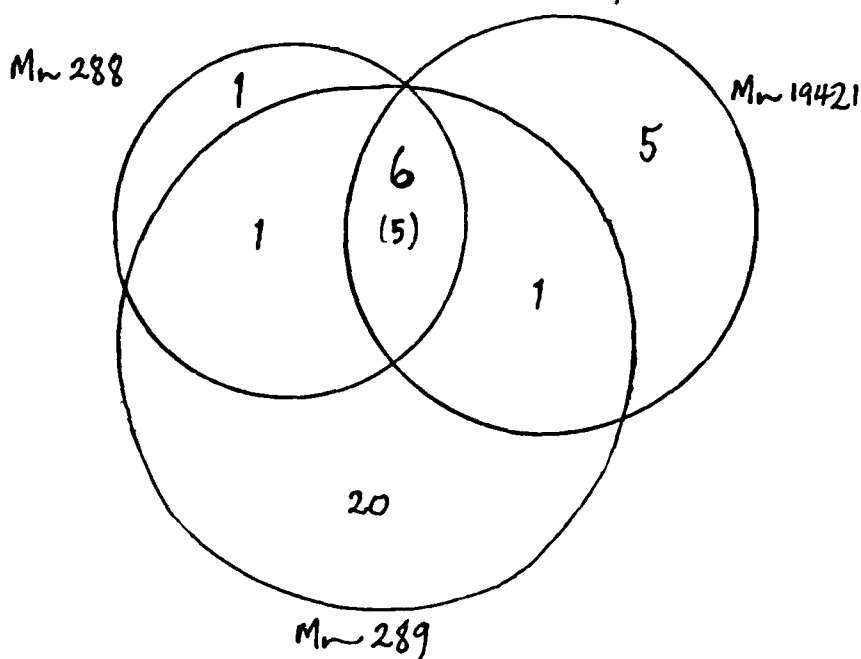
(iv) Concordances between the Sicilian sources

No catalogue of Benedicamus chants or songs yet exists. In Part II, Section 9, of the thesis, I have provided a catalogue of those in the Sicilian books, followed, for completeness' sake, with a list of the conductus.

A glance down the lists makes clear the dependence of Mn 289 upon Mn 288, as in most other parts of its repertory. As far as its Benedicamus Domino series goes, Mn 19421 is relatively independent; but for the Benedicamus songs Mn 19421 is much more part of a definite Sicilian family. For the 34 songs concordances are as follows:

Mn 288, 289 and 19421:	6 (5 if the addition to Mn 288 be omitted)
Mn 288 and 289:	1
Mn 288 and 19421:	-
Mn 289 and 19421:	1
Mn 288 alone:	1
Mn 289 alone:	20
Mn 19421 alone:	5

We can represent this diagrammatically:



CHAPTER 15. LITURGICAL DRAMAS.

(i) Introduction	page 385
(ii) Visit to the sepulchre	386
(iii) Peregrinus	391
(iv) Officium stellae	394

(1) Introduction

The main part of this thesis has been concerned to explore the derivation of the Sicilian traditions. Material in the Sicilian sources which offers fewer possibilities for discerning derivation will be treated less fully. The liturgical dramas, interesting and important though they certainly be, come into this category of material; and they have in any case already been the subject of important and conclusive work. The present remarks will therefore to a large extent summarize previous studies, adding relatively few fresh observations.

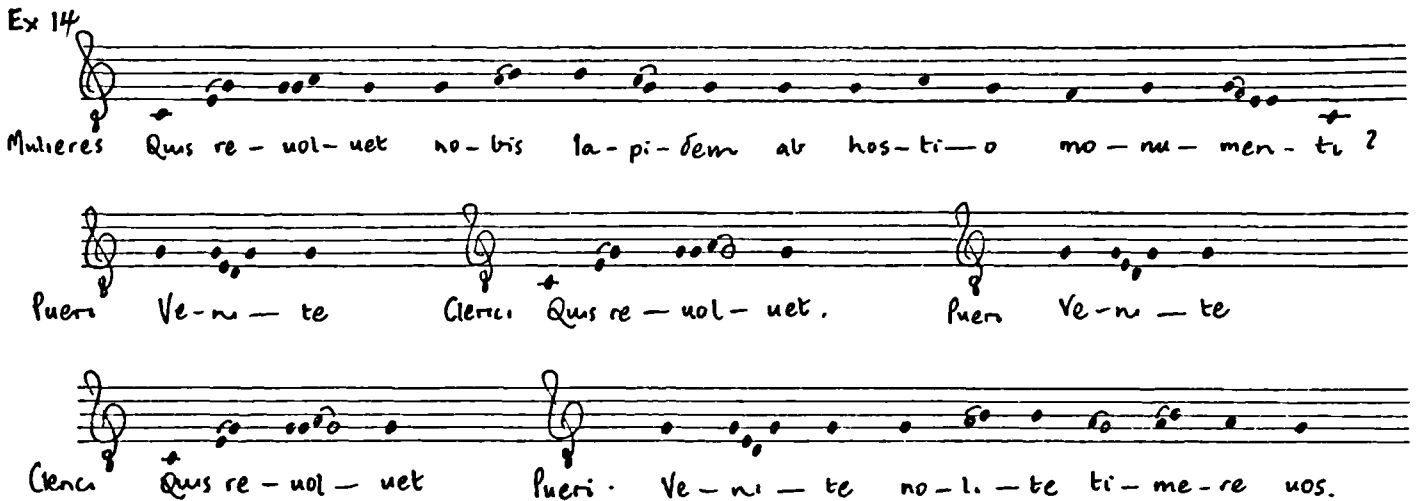
The dramas in the Sicilian books are the following (with references to the text editions in Young, 1933, where appropriate):

Mn V.20-4:	ff.102v-103r	<u>"In die resurrectionis domini versus mulierum"</u> (Visit to the sepulchre: first stage - Young, 1, 269)
	ff.105v-108r	<u>"Versus ad faciendum peregrinum"</u> (Peregrinus - Young, 1, 477)
Mn 288:	ff.168r-170r	<u>Stella fulgore</u> ... (Officium stellae)
	ff.170r-170v	<u>Quis revolvat</u> ... (Visit to the sepulchre: first stage)
	ff.172r-173r	<u>"De peregrino in die lunis paschae"</u> (Peregrinus)
Mn 289:	ff.107v-110r	<u>"Versus ad Herodem faciendum"</u> (Officium stellae - Young, 11, 59)
	ff.115v-116r	<u>Quis revolvat</u> ... (Visit to the sepulchre: first stage - Young, 1, 599)
	ff.117r-118v	<u>De peregrino in die lune pasche</u> (Peregrinus - Young, 1, 459)

(ii) Visit to the sepulchre

The simplest pieces here are the Visit to the sepulchre ceremonies in Mn 288 and 289, which are to all intents and purposes identical with one another. The version of the ceremony which they contain is simply a Quem queritis dialogue, preceded by a threefold question-command exchange:

Ex 14



Mulieres Quis re-uol-uet no-bis la-pi-dem ab hos-ti-o mo-nu-men-ti?

Pueri Ve-ni-te Clerici Quis re-uol-uet. Pueri Ve-ni-te

Clerici Quis re-uol-uet Pueri Ve-ni-te no-bi-te ti-me-re uos.

and succeeded by Deo gratias, dicite eia and Te deum.

Although the opening exchange is unique here in this form, the imperative 'Venite!' is found in the following sources:

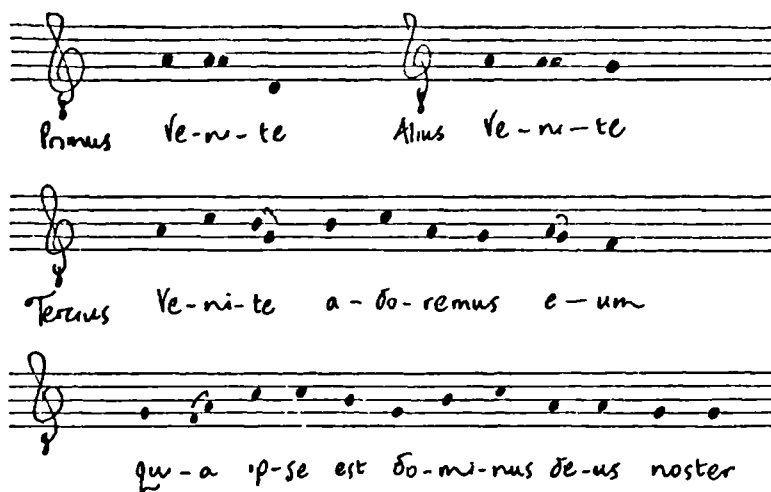
Pa 114 (Ste.Chapelle, 15th c. - Young, i, 286; but not in the 14th-c. Pn lat.1435, Young, i, 277)

Pn lat.1301 (Coutances, 15th c. - Young, i, 408)

AVR 214 (Mont-St.-Michel, 14th c. - Young, i, 372)

It may be borrowed from the sentence Venite et videte locum ... which is assigned to the angels in many East European sources; but this seems unlikely. It is reminiscent of the threefold Venite! of the Palermo Officium stellae, although the music is quite different:

Ex 15



The ending is identical, textually, to that in three other sources:

Pn lat.1268 (Senlis, 14th c. - Young, i, 245)

Psg 2636 (Senlis, 15th c. - Young, i, 245)

a text ed. Eveillon, 1655 (Angers? - Young, i, 251)

Since these are widely separated from the Palermo sources chronologically, and give no very helpful information about the geographical point of dissemination, it may be useful to list the sources of the main verse:

¹ Alleluia, ²resurrexit ³dominus, ⁴hodie ⁵resurrexit ⁶leo ⁷fortis,
⁸Christus, ⁹filius ¹⁰dei

Rvat Vat.lat.4770 (S.Italy, 10th-11th c. - Young, i, 207) omit 8-10, add Deo gratias

I-MZ c.13/76 (Monza, 11th c. - Young, i, 209) 3 - hodie, add Deo gratias, dicite eia

APT 4 (?Apt, 10-11th c. - Young, i, 212) add Deo gracias, dicite eia

Pn lat.1274 (Clermont-Ferrand, 14th c. - Young, i, 244) add Te deum

text of Regularis Concordia (Winchester, c.975 - Young, i, 249)

Rvat Barb.lat.659 (Jerusalem, 1160 - Young, i, 262) add Te deum

Pn lat.975 (Toul, 13th c. - Young, i, 265)

Pn lat.1307 (Xanten, 15th c. - Young, i, 269) add Te deum

LM 165 (Le Mans, 15th c. - Young, i, 288)

F-B 99 (Besançon, 14th c. - Young, i, 290; see also Young, i, 614)

Pn lat.1255 (Bourges, monastic, 13th c. - Young, i, 293) add Te deum

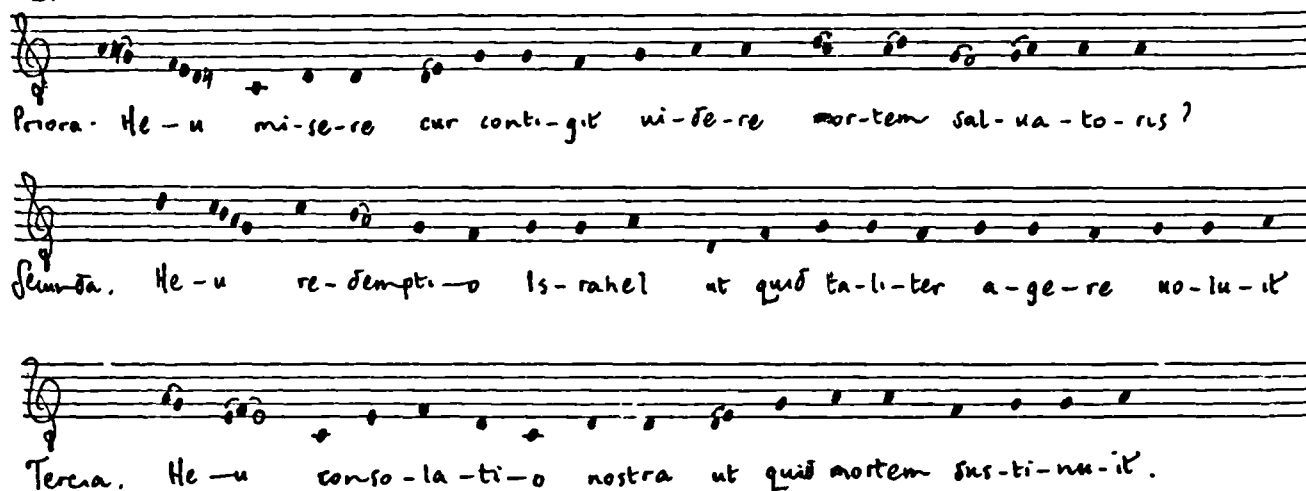
? (Soissons, 12-13th c. - Young, i, 304) add Deo gracias, dicite eia

(cf. also the reworking in O 201 - Young, i, 393)

All in all, we may therefore say that the Visit to the sepulchre ceremony in Mn 288 and 289 is a unique version, constructed partly of material available in North France but possibly not known well in Normandy. It seems pointless to hypothesize further about the likely exemplars available to the Palermitan redactor. At the same time it may be noted that the traditions of Fécamp (Young, i, 264), St.Ouen (Young, i, 599) and Rouen cathedral (Young, i, 370) have no point of contact with this Palermo version.

Just as individual is the Visit to the sepulchre ceremony of Mn V.20-4, more extended than that of Mn 288 and 289. Again we have an original opening:

Ex. 16



Priora. He-u mi-se-re cur conti-git vi-te-re mor-tem sal-ua-to-ris?

Secunda. He-u re-dempti-o Is-ra-hel ut quid ta-li-ter a-ge-re no-lu-it

Tercia. He-u con-so-la-ti-o nostra ut quis mor-tem sus-ti-nu-it.

The next verse, O Deus! Quis revolvat ... provides one of the few chances to locate the ceremony in Mn V.20-4 in a wider tradition. As Young noted (i, 261), the invocation is known only from French or French-influenced sources:

Rvat Barb.lat.659 (Jerusalem, 1160 - Young, i, 262;
see also Young, i, 591)

R 253 (Fecamp, 14th c. - Young, i, 264)

Pn lat.975 (Toul, 13th c. - Young, i, 265)

Wn lat.1928 (Hospitallers, 14th c. - Young, i, 594)

R 252 (St.Ouen, 14th c. - Young, i, 599)

SHRs VI (?Shrewsbury, 15th c. - Young, ii, 514)

Excluded are the versions from Mont-St.-Michel (Young, i, 372) and Rouen cathedral (Young, i, 370).

What follows is a freely expanded reworking of some traditional material, which, especially in the absence of a comprehensive collation of the music of all relevant sources, is impossible to locate in geographical context in any meaningful way. It may be pointed out how often repetition is used to spin out the ceremony, in a way which Young feels to be neat and effective, but which is not, at first sight, very inventive (lines numbered according to layout in Young's edn.):

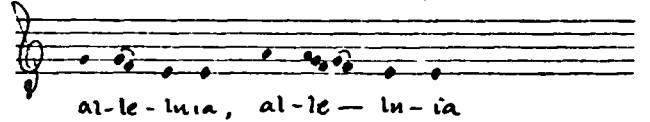
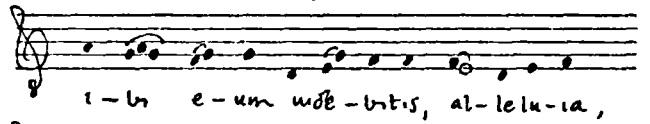
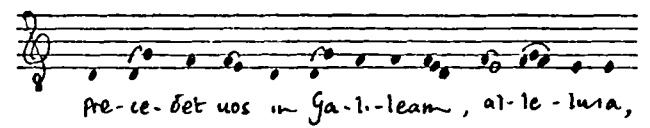
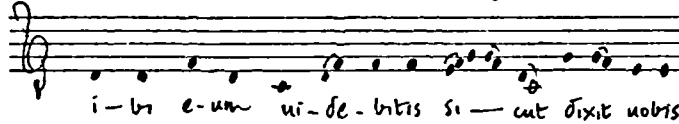
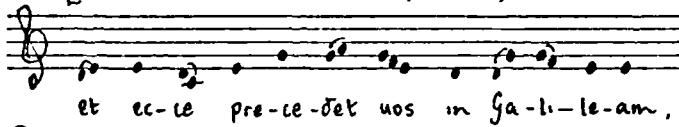
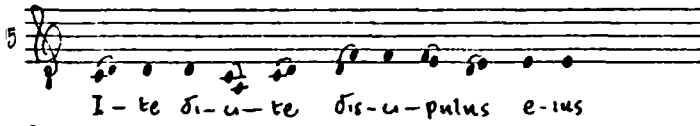
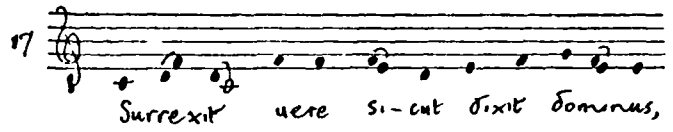
Ex. 17

7 *Inimici omnes* Oo *De-us!* *Quis re-vol-uet no-bis* [*la-pi-dem etc.*]

8 *Versus Marie mul[ie]ns* *Quis re-vol-uet nobis* *la-pi-dem ab hosti-o mona-menti?*

9 *Ec-ce lapis re-vo-lutus et in-uenis stola can-di-da co-o-per-tus.*

(Ex 17 cont.)



The feeling that the redaction has not been carried out in an entirely logical fashion is strengthened when one notices the lack of symmetry in the opening Christicole/O celicole juxtaposition (since the first of these comes at the end of a line which is clearly a reworking of traditional formulae, I do not believe much significance should be attached to the fact that Italian sources usually omit the O; attention to this is drawn by de Boor, 1967, p.100), and also the fact that although only one angel is involved according to the rubric, he is addressed as 'celicole'.

As with the version of Mn 288 and 289 we are therefore dealing with a largely original reworking of traditional formulae, in which points of direct contact with other versions are rather scarce. Until a more detailed study of

the musical material has been made, we shall have to be content with a somewhat negative result of the search for the sources of the Sicilian versions. (The music of the versions from Normandy is edited in Dolan, 1975.) It may be that further musical correspondence between versions will elucidate matters, but it is equally likely that the music will be as original as the text.

(iii) Peregrinus

The two Palermo Peregrinus plays (again Mn 288 and 289 may be regarded as identical) are essentially the same as each other, although Mn V.20-4 includes, besides the happenings of Emmaeus, the Mary Magdalen and Thomas episodes of the Easter story.

The shorter of the two ceremonies, in Mn 288 and 289, is one of the simpler dramatizations of the Peregrinus story, retaining almost the whole of the Vulgate text. It is preceded by the hymn Jesu nostra redemptio, and this brings it into direct comparison with:

R 222 (Rouen cathedral, 13th c. - Young, i, 461)

Pn nouv.acq.lat.1064 (Beauvais, 12th c. - Young, i, 467)

O 201 (?Blois, 13th c. - Young, i, 471)

Mn V.20-4 (Palermo cathedral, 12th c. - Young, i, 477)

It is also found near the end of the play in the 'Carmina Burana' source (Young, i, 463) and the Moosburg Ascension play (Young, i, 487).

Both the Beauvais and Blois plays are partly versified, which complicates comparison with other versions — at least, to the extent that I shall not attempt a discussion of hypothetical older related versions here. While the Rouen

version is more traditional in aspect, it is still considerably different from Mn 288, 289 and V.20-4. We may be justified, therefore, in assuming a local, Palermitan, redaction of the Peregrinus ceremony, related to North French, even specifically Norman uses, but not closely.

In Mn V.20-4 an alternative opening, for use at Easter Day Vespers, is provided. The other opening, as in Mn 288 and 289, is for Easter Monday Vespers.

After the Peregrinus play proper, Mn V.20-4 proceeds to the scene with Mary Magdalene and the risen Christ at the tomb (characteristic of Vist to the sepulchre: third stage ceremonies), and finally the doubting Thomas scenes.

The Mary Magdalen material has been ably covered in a recent paper by Susan Rankin (1981), which has the merit of considering musical as well as textual affinities between sources.

So far as its use of the Vulgate is concerned, the version in Mn V.20-4 has most in common with the Mary Magdalen scenes in :

Pn lat.904 (Rouen cathedral, 13th c. - Young, i, 370; and other Rouen mss.)

AVR 214 (Mont-St.-Michel, 14th c. - Young, i, 372; without music)

Ob Uc 169 (Barking, 14th c. - Young, i, 381; without music)

O 201 (?Blois, 13th c. - Young, i, 393)

Pn lat.1301 (Coutances, 15th c. - Young, i, 408; without music)

SQ 86 (Origny, 13-14th c. - Young, i, 412)

DEK 76.F.3 (Maastricht, 12-13th c.)

TO 927 (?Tours, 13th c. - Young, i, 438; incomplete)

Beyond this, assessment of affiliations involves consideration of much new or reworked material, which is beyond

the scope of the present brief survey. But Rankin's study shows that musically Mn V.20-4 has a combination of traditional chant (antiphons) and new-composed melodies not exactly like any of the other sources listed above. It is open to speculation whether it might represent a stage prior to the Rouen version, which (?) replaces two traditional chant melodies of the Mn V.20-4 version with new melodies, and which is likely to lie behind several of the other versions.

At any rate, for the Mary Magdalene scene in Mn V.20-4 the evidence again suggests a North French, possibly Norman, starting point.

The Thomas scene is rarer than that of Mary Magdalene and the risen Christ. It is found in only the following sources:

TO 927 (?Tours, 13th c. - Young, i, 438)

Mbs lat.4660a ('Carmina Burana', Austria, 13th c. - Young, i, 463)

Pn nouv.acq.lat.1064 (Beauvais, 12th c. - Young, i, 467)

O 201 (?Blois, 13th c. - Young, i, 470)

It may be significant that despite a considerable quantity of Norman material for other Eastertide ceremonies, we have none containing the Thomas scene. We should perhaps therefore suspect a non-Norman starting-point for the Palermo version. It is likely, at least, to be in one of the areas adjacent to Normandy. In view of the considerable differences between Mn V.20-4 and the other versions listed above, more cannot be hazarded at this stage.

This concludes discussion of the material in Mn V.20-4. In view of the connexions between Mn V.20-4 and Chartres use demonstrated in earlier chapters of this thesis, it is

regrettable that we have no records, let alone material, of liturgical dramas at Chartres. We may therefore have lost a crucial link between the Palermitan and North French ceremonies. It is also possible, of course, that Chartres did not cultivate such ceremonies. Despite the losses of sources in 1944, it is surely significant that pre-war research, such as that of Young and Delaporte, uncovered no liturgical dramas, and later research seems to confirm their absence (e.g. Delaporte, 1952).

(iv) Officium stellae

The Officium stellae of Mn 288 and 289 has also fortunately been the subject of an admirable study, by Lipphardt (1963). From Lipphardt's work it is clear that the extant versions most closely similar to the Palermo one are those in:

Pn lat.16819 (Compiègne, 11th c. - Young, ii, 53)

Mbs lat.6264a (Freising, 11th c. - Young, ii, 92)

Pn lat.9449 (Nevers, 11th c. - Young, ii, 439)

This constellation of sources is strongly contrasted with what we have seen so far, and is likely to be due to the East European origin of the work which Lipphardt advocates. Particularly noteworthy is the dissimilarity between the Palermo version and those of Normandy: MO H.304 (Normandy, 12th c. - Young, ii, 68), Pn lat.904 (Rouen cathedral, 13th c. - Young, ii, 43; and other Rouen cathedral sources); and also Laon, which may be representative of the cathedrals of the île de France (LA 263, 13th c.).

The Palermo liturgical dramas are therefore unique versions of ceremonies known elsewhere. They usually appear to take Norman versions as points of departure, except in the case of the Thomas scene (Mn V.20-4) and the Officium stellae (Mn 288, 289), where their affiliations seem to be North French and not Norman. Mn 288 and 289 agree throughout and there is little reason to doubt that Mn 289 stands in a direct line of descent from Mn 288. Mn V.20-4 agrees with them only in the Peregrinus episode. As in so many other respects, therefore, Mn 288 and 289 on one hand and Mn V.20-4 on the other follow different liturgical uses.

CHAPTER 16. THE TONARY IN Mn 288.

Only the briefest mention can be made of this part of the Sicilian material. The tonary in Mn 288, ff.4r-12r, can be related closely to no other extant tonary, as is implied by the brief discussion in Huglo (1971). There are two possible explanations for this:

(i) Related tonaries may have disappeared. Huglo discusses examples from several centres adjacent to Normandy: Arras, Corbie, St.Denis, St.Magloire, St.-Maur-des-Fossés, Fleury. But from Normandy itself, only the tonary of Fécamp, which recapitulates the famous tonary of St.Bénigne, Dijon, survives. It is possible that the tonary in Mn 288 is based on a model not represented in the above list, and we must therefore regret the loss of tonaries from, say, Rouen or Chartres, if indeed such ever existed. At the same time, it has to be remembered that a tonary is formed from chants actually in use. It is possible that comparison of each example in Mn 288 with a wide range of Norman and other North French graduals and antiphoners would reveal correspondences which shed light on the affiliations of the manuscript. This is work I have not yet accomplished.

(ii) Since the manuscript was compiled for the chapel of the Norman rulers, presumably not long after the creation of an official musical establishment to serve the chapel, it is reasonable to hypothesize that the tonary might be a newly compiled collection perhaps owing rather little to pre-existing traditions. This would be in line with what we have been able to deduce about most of the other material in the manuscript: links with other traditions are certainly present, but the hand of a local editor is frequently visible.

For this reason, I suspect that we are unlikely ever to find a close relative of the tonary in Mn 288.

As Huglo points out, full tonaries are rare in France, where only selective lists of pieces were commonly collected. This is understandable enough when diastematic notation was available, from the 12th century onward, but less easy to explain in the case of the oldest tonaries. Whatever the reason, it is therefore not surprising that the tonary of Mn 288 is of the abridged type. The tonary opens with mnemonic formulae for the eight psalm tones, and then proceeds to a series of pieces in each of the eight modes, each series being preceded by its standard antiphon: Primum querite, Secundum autem, etc. The numbers of examples cited are as follows:

mode 1	-	129
2		27
3		58
4		67
5		29
6		26
7		45
8		49

So the abridgement, as Huglo points out, is effected from the second mode onward. Both mass and office pieces are cited.

CHAPTER 17. THE ANTIPHONS FOR THE DEDICATION OF A CHURCH
IN Mn 289; THE SICILIAN PONTIFICALS

Tables:

Table 40 - Dedication antiphons - Norman series	page 402
Table 41 - Dedication antiphons - Roman series	403
Table 42 - Ceremonies of Roman pontifical	405
Table 43 - Ceremonies of Norman pontificals	406

On ff.119v-122r of Mn 289 there is a series of anti-
-phons for the Dedication of a Church. These may be com-
-pared with similar series in several Sicilian pontificals,
and in many other European books.

The Sicilian pontificals, five in number, may be com-
-pared with other European pontificals. Briefly, their
contents are as follows:

Mn 742. This is not a full pontifical. On ff.2-42 is the
ceremony for the dedication of a church and the conse-
-cration of a cemetery. On ff.52-73 is the ordo for a
general council of the church. On ff.75-85 is the
ceremony of the coronation of a king, in this case
apparently William III of Sicily (1190-1194). On ff.
87-97 (on a different size of paper) are regulations
about ceremonial vestments.

Mn 678. This book contains a full series of episcopal
benedictions for pontifical services. It appears to
be a 13th-century book.

Mn 715. This book has a selection of pontifical services.
It appears to be a 14th-century book.

Mn 678, 715 and 742 were all in Messina Cathedral in the
15th-16th century, 678 and 742 belonging to one 'Matheus
Jacobus', and 715 to 'presbyter Nicolaus Mamuni, sacrista
predicte ecclesie' ('i.e. 'ecclesie Messanensis': was this
the cathedral? the other notices are explicit: 'maioris
Messinensis ecclesiae').

Rvat Vat.lat.6748. This book, of c.1300, was probably written
for Monreale, being owned by Arnold, archbishop of
Monreale 1306-1324, according to explicit on ff.67 and

76v. Nothing else in the codex helps determine origin or date very precisely. Paleographically it is of the 13th-14th century. Its contents are non-Roman.

Rvat Vat.lat.4746. This book, again of c.1300, was probably written for Syracuse. It reveals its probable provenance by including the proper prayers for S.Marcian in an otherwise sparsely populated sanctorale. S.Marcian also appears in the litanies, and the North French derivation of the book is suggested by other saints in the litanies, e.g. Anianus, Julianus, Audoenus.

The antiphons in Mn 289 are clearly a Norman series. The series is set out in Table 40 overleaf, together with the almost identical series of Mn 742, Mn 678 and the two Vatican manuscripts. Series from Normandy proper were not available to me, and I have therefore given those of Du Cosin V.V.6, from Christ Church Canterbury, and of Om 226, of uncertain origin but of a Norman tradition possibly stemming from Fécamp, whereas the Canterbury book may derive from Bec use. (Other English series will be found in Frere, 1901.)

The series of responsories and antiphons in Mn 715 is quite different, and follows the order of the Romano-German pontifical as revised under Innocent III (1198-1216). Mn 715 is compared with the list in Andrieu's edition of the Romano-German pontifical (1940, pp.421-40) in Table 41 on p.403.

TABLE 40
DEDICATION ANTIPHONS - NORMAN SERIES

(I/17) 402

	Mn 289	Mn 742	Mn 678	Rvat V.l. 6748	Rvat V.l. 4746	Du Cos. VV6	Om 226
i Zachee festinans	1	1	1	1	1	1	1
ii Tollite portas		2	2	2	2	2	2
iii Pax huic domui		3	3	3	3	3	3
iv Pax eterna ab eterno	2	4	4				
v Benedic domine domum istam	3	5	5	4	4	4	4
vi Fundamentum aliud	4	6		5	5	5	5
vii Hec aula accipiet	5	7	6	6	6	6	6
viii Asperges me		8	7	7	7	7	7
ix Sanctificavit dominus tabernaculum	6	9	8	8	8	8	8
x In dedicatione huius templi	7	10	9	9	9	9	9
xi Qui habitat	8	11	10	10	10	10	10
xii Asperges me		12	11	11	11		
xiii Exurgat deus	9	13	12	12		12	12
xiv Fundamenta templi	10	14	13	13	12	11	11
xv Qui regis Israel						13	13
xvi Benedic domine domum istam	11	15	14	14	13	14	14
xvii Benedictus es in templo		16	15	15	14	15	15
xviii Introibo ad altare	12	17	16	16	15	16	16
xix Ecce tabernaculum	13	18	17	17	16	17	17
xx Dirigatur domine oratio	14	19	18	18	17		
xxi Erexit Jacob lapidem	15	20	19	19	18	18	18
xxii Mane surgens Jacob	16	21	20	20	19	19	19
xxiii Vidit Jacob	17	22	21	21	20	20	20
xxiv Magnus dominus (Psalm v. for xxv?)	18						
xxv O quam metuendus		23	22	22	21	21	21
xxvi Lapides pretiosi	19	24	23	23	22	22	22
xxvii Domine ad te dirigatur	20	25	24	24	23	23	23
xxviii Ecce odor	21	26	25	25			
xxix Surgite sancti	22	27	26	26	24		
xxx Sanctum et verum lumen	23	28	27	27	25	26	29
xxxi Ingredere benedicite	24	29	28	28	26	27	30
xxxii Exultabunt sancti	25	30	29	29	27		24
xxxiii Sancti tui domine benedicent							25
xxxiv In celestibus regis	26	31	30	30	28		
xxxv Sub altare domini	27	32	31	31	29		
xxxvi Corpora sanctorum	28	33	32	32	30		26
xxxvii Ornaverunt faciem	29	34	33	33	31	24	27
xxxviii Circumdate Syon levite	30	35	34	34	32		
xxxix Ab oriente porte tres	31	36	35	35	33	28	31
xl Confirma hoc deus		37	36	36	34	25	28

TABLE 41
DEDICATION ANTIPHONS - ROMAN SERIES

	Roman	Mn 715	no. in Table 40
i Fundata est	1	1	
ii Benedic domine domum	2	2	
iii Tu domine universorum	3	3	
iv Zachee festinans	4	4	i
v O quam metuendus	5	5	xxv
vi Asperges me ysopo	6	6	viii/xii
vii Haec est domus domini	7	7	
viii Exsurgat deus	8	8	xiii
ix Qui habitat in adiutorio	9	9	xi
x Domus mea domus orationis	10	10	
xi Introibo ad altare	11	11	xviii
xii O quam gloriosum	12	12	
xiii Movete sancti	13	13	
xiv Via sanctorum	14	14	
xv Cum iucunditate	15	15	
xvi Ambulate sancti dei ingredimini	16	16	
xvii Ambulate sancti dei ad locum		17*	
xviii Erit mihi dominus	17	18	
xix Ingredimini benedicti	18	19	cf. xxxi
xx Exultabunt sancti	19	20	xxxii
xxi Sub altare domini	20	21	xxxv
xxii Ascendit fumus	21		
xxiii Dirigatur domine oratio		22	xx
xxiv Erexit Jacob lapidem	22	23	xxi
xxv Mane surgens Jacob	23	24	xxii
xxvi Ecce odor filii	24	25	xxviii
xxvii Haec est domus domini	25	26	
xxviii Aedificavit Moyses	26	27	
xxix Dirigatur oratio	27	28	
xxx Confirma hoc deus	28	29	xl
xxxi Corpora sanctorum	29	30	xxxvi
xxxii Circumdate Syon	30	31	xxxviii

* in pre-
Innocentine
pontifical

The 20 ceremonies in Mn 715 correspond in all cases, and in the correct order, despite the selection made, to ceremonies of the 13th-century Roman pontifical. This is shown in Table 42 overleaf.

The contents of Mn 678 are in clear contrast to those of Mn 715. They are given in Table 43 according to the index on f.2v of the manuscript, and opposite them are cited the corresponding ceremonies in the 12th-century Anglo-Norman pontifical Om 226 edited by H.A.Wilson (1910). There is no suggestion here that these two books are closely related, merely that their common features, which are Norman, contrast strongly with the Roman order.

Of the ceremonies listed in Table 43 (p.406), Rvat Vat. lat.4746 has first xx and xxiii (according to both canonical and monastic use), then xxii, xxiv and xxxv; followed by the ceremony of blessing the 'signum ecclesiae' (Table 42, IX), confirmation (Table 43, xxxi) and then dedication (i). There follow formularies for Maundy Thursday (cf. xxix), bestowal of holy orders, and episcopal benedictions.

Rvat Vat.lat.6748 has the benedictions, then, from Table 43, i-iii; benedictions of various objects and stations, bestowal of orders, ceremonies xx-xxi (with additions apparently made when the ceremony was used for a Cistercian abbot), xxvi, etc.; and finally ceremonies xxxv-xxxvi, and excommunication formulae.

It is obviously desirable that these antiphons and pontificals be included in a study of greater depth and comprehensiveness, and one which takes account of musical

TABLE 42
CEREMONIES OF ROMAN PONTIFICAL

Mn 715	Roman	
I	I	Ordo de septem ecclesiasticis gradibus
II	XI	Ordo ad vocandum ... electum episcopo
III	XIIIIa	Ordo qualiter Romanus pontifex ... ordinari
IV	XVa	Ordo ad benedicendum imperatorem
V	XVI	Benedictio abbatis vel abbatisse
VI	XVII	Ordo ad monachum faciendum
VII	XVIII	Ordo ad virginem benedicendam
VIII	XXIII	Ordo ad benedicendam ecclesiam
IX	XXV	Ordo ad signum ecclesiae benedicendum
X	XLII	Ordo Romanus qualiter agendum sit quinta feria
XI	XLV	Ordo Romanus qualiter concilium agatur
XII	XLVI	Ordo ad dandam penitentiam
XIII	XLVII	Ordo ad reconciliandum penitentem
XIV	XLVIII	Ordo ad visitandum infirmum
XV	XLIX	Ordo ... ad unguendum infirmum
XVI	L	Ordo ad communicandum infirmum
XVII	LI	Ordo commendationis anima
XVIII	LII	Ordo sepeliendi clericos
XIX	LIII	Ordo ad cathecuminum faciendum
XX	LIV	Letanie

TABLE 43
CEREMONIES OF NORMAN PONTIFICALS

Mn 678 f.2v

Wilson (1910)
page nos.
(|| = consecutive)

A	Benedictiones episcopales post missam per totum anni circulum	9
B	Edificatio ecclesie	
i	Dedicatio ecclesie	98||
ii	Consecratio cimiterii	125||
iii	Reconciliatio violate ecclesie	127||
iiii	Benedictiones vestimentorum sacerdotalium	134
v	Benedictio corporalis	136
vi	Consecratio pixidis	
vii	Consecratio patene	137||
viii	Consecratio calicis	137||
ix	Benedictio crucis	140
x	Benedictio crucis facto de metallo	
xi	Benedictio turibuli	138
xii	Benedictio incensi	139
xiii	Benedictio capsarum	
xiiii	Benedictio ciborii .i. imbraculi altaris	133
xv	Consecratio altaris itinerarii	
xvi	Benedictio tintinnabuli	
xvii	Benedictio vasis baptisterii	
xviii	Benedictio crucium peregrinorum et perarum	
xix	Ordinatio clericorum	57
xx	Ordinatio episcoporum	72
xxi	Ordinatio abbatis	81||
xxii	Consecratio virginum	84||
xxiii	Consecratio abbatisse	87
xxiiii	Consecratio vidue	86
xxv	Reconciliatio lapsorum sacerdotum vel clericorum	
xxvi	Benedictio cereorum in purificatio sancte Marie	
xxvii	Officium quarta feria in capite ieiunii	
xxviii	Benedictio palmarum vel ramorum	155||
xxix	Officium quinta feria in cena domini	156||
xxx	Benedictio ignis novi in sabbato sancto	169
xxxi	Confirmatio baptizatorum	
xxxii	Benedictio agni in pascha	
xxxiii	Benedictio casei et ovorum	
xxxiiii	Ordo Romanus qualiter concilium celebratur	54
xxxv	Consecratio regis	89
xxxvi	Ordo Romanus ad benedicendum imperatorem	
xxxvii	Benedictio regine	95
xxxviii	Ordo qualiter fieri debeat monachus	79

as well as textual traditions. English and Anglo-Norman books have been relatively well covered, by, for example, Frere (1901), Wilson (1910) and most recently Turner (1971). (I have not been able to consult Rasmussen's recent thesis, 1978.) On the musical side some of the main European traditions are covered, for the first time, in the study of Scandinavian pontificals by Bodil Asketorp (1979). This study does not impinge directly on Norman uses, and I have therefore not provided a link between the traditions. But this will certainly be possible when more material is available on the Norman secular traditions and those of North France generally.

For the time being, it may simply be pointed out that as usual Mn 289 appears to follow a Norman tradition in its series of antiphons for the Dedication of a Church, and that the earlier Sicilian pontificals follow basically Norman, rather than Roman use. Only the most recent pontifical, Mn 715, adopts the Roman forms. This suggests that it was in the Aragonese, rather than the Angevin period, that the change to Roman use was made.

CHAPTER 18. THE POLYPHONY IN Mn 19421

Tables:

Table 44 - Additions to Mn 19421, ff.111-118 page 410

Table 45 - Upper and lower voices in
Crucifixum in carne 417

Table 46 - Upper and lower voices in melismatic
 polyphony of the 12th century 419

Transcriptions of all the polyphony in Mn 19421 are given
 in Part III of the thesis.

This dissertation has generally concentrated upon repertories of chants found in the Sicilian sources which can be compared with similar repertories in other sources. The repertories of alleluias, sequences and ordinary of mass melodies and tropes in the Sicilian books are substantial, and collections in many other sources are available for comparison: in these circumstances it is possible to reach fairly reliable conclusions about the affiliations of the Sicilian repertories. Less space has been devoted to material when few sources were available for comparison: the conductus, the dramas. In the case of the polyphonic items added to Mn 19421 we are dealing with unica. Discussion of the pieces must perforce concentrate upon style and technique of composition. A penetrating study of this sort has already been carried out by Arlt (1974). The following remarks are intended to supplement Arlt's work.

The additions to Mn 19421 are listed in Table 44 overleaf. Paleographically, none of the polyphonic additions appear to be more than half a century later than the main part of the book, and they may well be of the 12th century. They are almost certainly not later than the first quarter of the 13th century.

Although they therefore appear to date from a time when the Parisian repertory associated with the name of Leoninus was taking shape, the pieces of polyphony in Mn 19421 are closest in style to the Aquitanian compositions of the 12th century, and those in the so-called 'Codex Calixtinus' and Cu Ff.1.17.

I discuss the pieces in the order in which they appear in the source.

TABLE 44
 ADDITIONS TO Mn 19421, ff.111-118

fol.	conductus	sequence	processional ant. and resp.	polyphony
111	<u>Senescente mundano filio</u> (text incipit only; space for 2 vv.; Pn lat. 1139 a1, Pn lat.3549 a2)			
111		<u>Laudes crucis</u> (full text; only start of music entered)		
113v			for Palm Sunday	
115v				sequence Ave <u>virgo singularis</u> <u>porta</u> (text found in Victorine sources only, not other Paris books; usual melody not used)
116				<u>Benedictus</u> <u>domino</u> (same hand as <u>Ave virgo</u>)
116v			for Common of Virgins	
117				... <u>affirmavit</u> <u>eius</u> ... (not identified)
117		<u>Nunc luce alma</u> (for S.Peter, common in Nor- mandy - see p.277; start only; space for 2 vv., only one entered)		
117v	<u>Lux rediit</u> (text incipit only; Pn lat. 1139 a1)			
118				<u>℟. Crucifixum in</u> <u>carne</u> of processional <u>℟. Sedit angelus</u> (upper voice incom- -plete)

1. Ave virgo singularis, porta vita

Three pairs of verses of this sequence are set (pairs 1, 2 and 4 in the edition of the sequence from Pn lat. 14452 by Misset and Aubry, 1900, p.292). The polyphony is copied for the first verse of each pair, the text of the second verse being given after the polyphonic verse. This corresponds to the way in which polyphonic sequences were usually copied in the Aquitanian sources, where again it was usually only the first few verses that were set in polyphony.

But Ave virgo singularis porta vita, although a Parisian (Victorine) sequence text, has been set in the manner of a florid conductus (or versus). The penultimate syllable of each verse, and also the penultimate syllable of the first phrase in verse 5, carries a long melisma, usually of regular, patterned design. Several other syllables carry up to six notes in the lower voice, which may just possibly be regarded as a cantus prius factus, although it is more likely that it was conceived from the start as a voice in a polyphonic composition. A hypothetical reduction of the lower voice can help make it resemble more the normal style of a 12-13th century sequence, but it corresponds to no melody I have been able to trace, and I doubt whether such a melody really exists:

Ex. 18

A-ve virgo sin-gu-la-ris, por-ta vite stella maris, ave virgo vir-gi-num.

Mater eius qui cre-a-vit, qui distinxit et or-navit celum, terram, mari-a.

Res miranda sic natura, sic u-bi sunt tua iu-ra, virgo part' fi-li-um

Conductus set polyphonically which have up to six notes per syllable in the lower voice, and patterned melismas of moderate length (around two dozen notes) at structurally significant points, are not uncommon in the Aquitanian repertory, and there are two examples in Cu Ff. i.17, though none in the 'Codex Calixtinus'. I cite those which appear to me to be closest in style to Ave virgo below. (For ease of reference, and to avoid discussion of differing versions in different sources, I simply cite the transcription number in Fuller, 1969, vol.iii, with Fuller's abbreviations for sources and fascicles in the sources.)

<u>conductus:</u>	Fuller no.	sources
Vellus rore	4	C-IV, D-I
Per partum virginis	6	B, C-IV, D-I
Res jocosa	24	D-II
Ad honorem salvatoris	-	Cu Ff.i.17 (Schumann no.25)

Benedicamus songs:

Omnis curet homo	32	B, C-IV, D-I
Mater dei salus rei	33	C-IV
Cantu miro	39	D-I, Cu Ff.i.17 (Schumann no.23)

Repeated verses are also not uncommon in the conductus repertory. Of the above, no.6 has one (but it is set almost entirely syllabically, and therefore has the character of a prosula in the middle of more melismatic counterpoint); and no.39 consists of six double verses. In the ratio of notes in the upper part to those in the lower part, no.33 is closest to Ave virgo.

No very useful conclusions can be drawn from this. Ave virgo remains a rather odd unicum. It seems strange that a

sequence text should have been pressed into service for a conductus. The musical style is sophisticated, and has obvious connections with a tradition where many orthodox conductus in honour of the Blessed Virgin must have been available (see Fuller, 1969, i, pp.20-22).

2. Benedicamus domino

It would be possible to see this setting as a cantus firmus piece, with a new-composed melisma (6 notes in a rising sequence answered palindromically by 6 notes in a descending sequence) on the syllable do-. Even in this hypothetical original form, it does not resemble any Benedicamus melody known to me. The melisma is set in discant, the other notes melismatically. It is possible to regard the setting of domino as a reworking of the setting of Benedicamus:

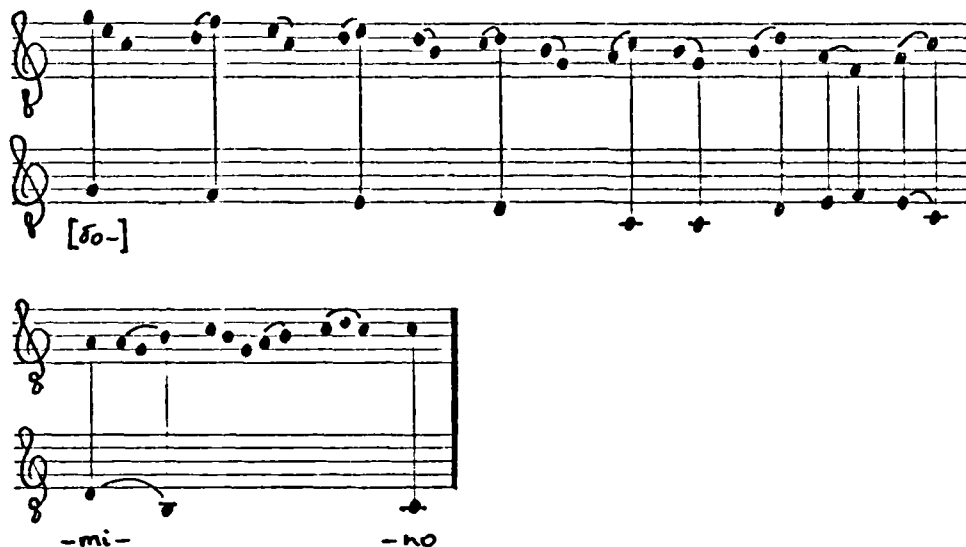
	upper voice:	a	c	melisma ending a	melisma	D
Benedicamus	lower voice:	D	F	D	C	D
					↑ (same) ↓	
	upper voice:	a	c	a	melisma	D
domino	lower voice:	D	F	D	C	D

There are three Benedicamus domino settings in the Aquitanian sources (Pn 3719, f.46, C-IV; Pn 3719, f.71, C-IV; Pn 1120, f.105 - Fuller nos.45-47). Fuller no.45 is written in patterned figuration throughout, in discant. Fuller no.46 is most like the piece in Mn 19421: it has a far longer melisma, set in discant, on do-, the rest being set melismatically. Fuller no.47 is set melismatically

throughout, and there is no melisma in the lower voice; this was to be expected from a setting belonging probably to the early 12th century.

There are three polyphonic *Benedicamus domino* settings in the 'Codex Calixtinus' (ed. Wagner, 1931, pp.124-5). The first and second have melismas in the lower voice at the syllable *do-*, but these are not set in discant. The nearest approach to discant is found towards the end of the second setting, which I give below. The third *Benedicamus* is also set melodically throughout.

Ex. 19



(The parts are aligned vertically according to the perfect consonances which form the harmonic framework of the piece. This method of transcription, and therefore this assessment of the stylistic bases of the music, are to some extent hypothetical, but as long as a method is applied consistently, as in this chapter, the statistical results will be reliable, as in the tables given below.)

3. ... affirmavit eius ...

This piece appears at the beginning of a new gathering, and seems to be from the middle of a composition, rather than giving the start, or whole of it. I have not been able to identify either the text or the melody of the lower voice, which has the appearance of a cantus firmus.

4. Crucifixum in carne

This is the verse of the processional responsory (or antiphon) Sedit angelus, usually sung at the close of the procession before mass on Easter Day, with another responsory equally important for the history of polyphony, Christus resurgens ♪. Dicant nunc Judei. The position of these responsories in a ceremony of great solemnity encouraged polyphonic settings from an early date. Combining the list of settings in Arlt (1974) with those in Harrison (1958, p.409), we have a series of compositions of Crucifixum in carne spanning the whole of the Middle Ages:

- Ccc 473, f.179v (transcribed Holschneider, 1968, p.179)
- CHR 109, f.75 (transcribed Gushee, 1965, p.63)
- Fl 29.1, f.70v
- Fl 29.1, f.71 = W 1206, f.87v
- Fl 29.1, f.25v (a3) = W 677, f.57v
- Křivoklat (Pürglitz), Hradní Knihovna, I.e.10, f.31
- KA St.Peter perg.16, f.73 (transcribed Wagner, 1924, p.54)
- Mainz, Domchor-Archiv, no shelfmark (transcribed Kollner, 1962)
- Lbl Egerton 3307, f. 42v (transcribed Hughes, 1964, p.126)

Although the setting in Mn 19421 is more or less completely melismatic (only the setting of the 6-note group on car- approaches discant style), the upper voice has a moderate amount of patterning. This makes a comparison with

other 12th-century chant settings possible (none of the settings of Crucifixum listed above resemble that in Mn 19421 in any meaningful way). Arlt compares it with the Lectio libri sapientie in Pn lat. 1139 (an addition on f. 44, A-II, Fuller no. 70), the prayer Ora pro nobis in Ibl Add. 36881 (f. 22, Fuller no. 63) and the Benedicamus in Pn lat. 1120 (f. 105, Fuller no. 47). He distinguishes the following common characteristics:

- (i) The particular role of the sound-framework (Klang-gerüst), with one or more complementary notes (Bezugstöne) in the upper voices over one note in the lower voice, with notes of the tertian series (Terzschichtung) supplementing the (perfect) consonances.
- (ii) The 'end-note' ('Zielton') conception of the pieces, where the melismas frequently explore the next tonal area (Klangraum) before the next note of the lower voice is sounded.
- (iii) Common procedures in the use of decorative turns of phrase (Umspielungswendungen) as well as the use of common note groups.
- (iv) Frequent correspondences in the upper voices between various phrases, with repetitions, transference to another position, variations, in sections of different length and also through changes of tonal area.

While this summarizes the compositional technique of the pieces well, it leaves on one side the degree of elaboration allowed to the upper voice. Simple counts of notes per

syllable, and notes in the upper voice per note in the lower voice, are in fact quite useful in determining the place of a piece of melismatic polyphony in the repertory as a whole, alongside the stylistic features discussed by Arlt. I have therefore counted the number of notes in both upper and lower voices in the setting of Crucifixum in Mn 19421. In Table 45 I give average figures for the ratio between the two; one ratio is based on all notes in each part, the other omits the notes of the lower voice which have only one corresponding note in the upper part. The figures omit all oriscus and liquescent notes. I have divided the figures according to the syllables of text, in order of the number of notes each syllable carries in the lower voice.

TABLE 45
UPPER AND LOWER VOICES IN Crucifixum in carne

notes in lower v.	syllable	notes in upper v.	total per syll.	total per note	single note settings	total omitting singles
1	Cru	29				
1	xum	1			1	
1	in	23				
1	re	1	98/9		1	94/5
1	et	11	=	11		=
1	tum	1	11		1	19
1	prop	11				
1	ter	20				
1	vos	1				
2	ci	10			1	
2	lau	23	57/4	57/8		54/4
2	da	14	=	=	1	=
2	se	10	14	7	1	14
3	fi	38	70/3	70/9		68/7
3	ne	9	=	=	1	=
3	pul	23	23	8	1	10
6	car	45	45	8	1	44/5
						=
						9
<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
32	17	270	16	8	9	11

I have made a similar count of the ratio of notes in the upper voice to those in the lower voice in a group of other 12th-century chant settings: the three mentioned by Arlt (p.416 above), the two *Benedicamus* settings with texted upper voice in the Aquitanian repertory, and ten items from the 'Codex Calixtinus'. The results of this analysis are given in Table 46 overleaf, with the figures of Table 45 carried over for ease of comparison.

It emerges that the setting of Crucifixum in carne in Mn 19421 is among the more elaborate of 12th-century chant settings. It is not, however, particularly highly patterned in the upper voice. About 40% of the notes (107 out of 270) are included in patterned figuration of one sort or another: melodic or rhythmic repetitions or sequences. (In the transcription in Part III of the thesis these notes are enclosed in a frame.) It will be noticed that no sequence extends through more than two repetitions. This contrasts quite strongly with the highly patterned Ave virgo. Since the same contrast exists within the Aquitanian and Calixtine repertories, it may be seen as a deliberate choice, influenced by the function of the piece and its genre, and it need not necessarily indicate that we have to do with two distinct contributions by two different musicians (Crucifixum in carne is in a different hand from Ave virgo). It may be pointed out, however, that the rather modest settings of the 'Codex Calixtinus' do occasionally include more extended patterned figuration (see p.414 above and ex. 20 on p.420 below).

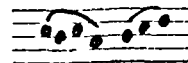
TABLE 46
UPPER AND LOWER VOICES IN MELISMATIC POLYPHONY
OF THE 12th CENTURY

item	notes in lower voice	notes in upper voice	total per note	singles	total omitting singles
Crucifixum in carne (Mn 19421)	32	270	8	9	11
Stirps Jesse florigeram (Fuller 43)	38	309	8	3	9
Benedicamus Humane prolis (Fuller 44)	38	312	8	5	9
Benedicamus domino (Fuller 47)	12	130	11	3	14
Ora pro nobis (Fuller 63)	19	212	11	3	13
Lectio libri sapientie (start and verse 11) (Fuller 70)	33	182	6	9	7
℟. Dum esset (Bishop Atton of Troyes) (Wagner p.117)	76	281	4	19	5
℟. Huic Jacobo (ibid.) (Wagner p.118)	47	170	4	14	5
℟. Jacobe virginei (ibid.) (Wagner p.118)	55	195	4	18	5
℟. O adjutor (ibid.) (Wagner p.119)	81	290	4	19	4
Gr. Misit Herodes (ibid.) (Wagner p.121)	113	390	3	32	4
All. Vocavit (Bishop Joscelin of Soissons) (Wagner p.122)	90	344	4	24	5
Kyrie Cunctipotens (Bishop Gautier of Chateaufort) (Wagner p.123)	65	262	4	22	6
Benedicamus domino (ibid.) (Wagner p.124)	38	147	4	11	5
Benedicamus domino (Druard of Troyes) (Wagner p.124)	45	136	3	13	4
Benedicamus domino (ibid.) (Wagner p.124)	12	73	6	4	9

Ex 20



Two of the passages of patterned figuration deserve special mention: over -fi-, at the end of car-, and over -da-, the same ascending figure is used:



And the settings of et and prop are identical.

The polyphony in Mn 19421 can therefore be related most easily to that in other 12th-century sources, and not to the Parisian polyphony of the 12th-13th century. Ave virgo is generically slightly puzzling, but the other works have fairly close analogues among known 12th-century pieces. The compositions are as sophisticated as most of this period.

The little collection is most easily understood as a miscellaneous supplement to some other, more comprehensive, repertory, which may have included both conductus and chant settings (as the 'Codex Calixtinus' does). It is not too fanciful to suggest, perhaps, that on the evidence of these pieces St. Agata, Catania, the original home of the manuscript, may have had a flourishing tradition of polyphonic performance. Since other sources of polyphony of the time are so scarce, and since none survive from Normandy, with which

Mn 19421 has so many affiliations, it is impossible to locate the compositions in Mn 19421 more exactly in context. Nevertheless it may be regarded as a representative source of the type of polyphony which Leoninus and his contemporaries probably took as a starting-point.

CHAPTER 19. OTHER NORMAN-SICILIAN LITURGICAL MATERIAL

The purpose of this chapter is to signal the existence of further sources for the study of Norman-Sicilian liturgical observances, sources which have not been mentioned in the course of the thesis, or mentioned only briefly. Their omission from a study of liturgical music is perhaps not grave, but any completely comprehensive account of Sicilian liturgies would have to consider them. In Chapter 7 above I have analysed the proper prayers of mass in Sicilian and related books, with results that are indubitably of significance for our knowledge of Sicilian musical traditions: in exactly the same way, a study of the series of lessons in Sicilian and other mass books would add another useful dimension to our knowledge; and so on.

The remarks which follow therefore add very little to what has been said above about the derivation of Sicilian liturgical traditions. They simply indicate the limits of the present study, and possibilities for future research.

I shall enumerate the sources according to type.

1. Breviaries and antiphoners

In vol.5 of his remarkable Corpus Antiphonarium Officium (Rome, 1975) Dom René-Jean Hesbert displayed and classified the series of responsories for the four Sundays of Advent in 800 breviaries, antiphoners and other sources. Among them was a 15th-century breviary from San Martino delle Scale, near Palermo, a Benedictine house founded from San Nicolò, Catania. The manuscript, PLn XV.H.1, has the responsory series typical of monasteries reformed by

William of Volpiano and his followers, a series which goes back to the books of St.Bénigne, Dijon. It is found in books from Fécamp, Jumièges, Conches, St.Evrout, Troarn and Mont-St.-Michel, in Normandy; and also in England in a book from Winchcombe. This can only mean that this aspect of Dijon monastic use, at least, passed into Sicily with the Norman conquerors. It is tempting to see a direct link here with St.Evrout, through Sant' Eufemia and Sant' Agata of Catania. It may be that, because of the dominant role of these monasteries in the early monastic colonization of Sicily, only Dijon use prevailed among the majority of Sicilian houses. But we cannot know. The knowledge of the responsory series in PLn XV.H.1 is an important addition to our stock of information about Norman traditions imported into Sicily.

PLn I.E.12 is another 15th-century breviary of San Martino delle Scale, whose responsory series I was unable to check.

PLn I.A.9 is a small 15th-century manuscript containing processional antiphons, with a Guidonian hand, rules for solmization and type antiphons. It came to the Biblioteca Nazionale from the Jesuit Collegio Massimo of Palermo.

The Archivio Storico e Diocesano of Palermo, which preserves manuscripts once used in the cathedral, has an antiphoner for major feast days, of the 16th century, in two volumes, PLsd 3-4. The splendid breviary of the cathedral, dated 1452, is still kept in the Tesorio of the cathedral, though catalogued as PLsd 9. Its responsory series is evidently 'Romanized'. For the 1st and 3rd Sundays of Advent it has the series of Hesbert's 'archetype'. For the 2nd

Sunday it has Hesbert's list b, except for the 9th responsory which is Quem Jesus predicavit; the 4th Sunday shows Hesbert's list d, also very common, being among other things the series of the Carmelites. There is no point of contact here with Norman tradition. Its kalendar and sanctorale nevertheless retain some older features, besides the large number of later, Roman inspired observances: Julian and Launomarus, Wulfrannus and Leodegarus, Nicasius of Rouen and Columbanus.

PLcom Esp.VII.A.222 is a printed breviary 'secundum usum Gallicanum' of 1520. With Senator, Viator and Cassiodorus in the kalendar it is probably a Palermitan book; it came to the Biblioteca Comunale from the library of the Minims (Order of S.Francesco of Paola) of St.Olive's, Palermo. Again its responsory series is non-Norman: the 1st Sunday has Hesbert's series w (BV V.19 - Benevento, secular; and T 720 - Troyes); the 2nd Sunday has series b, and the 3rd Sunday the archetype series; the 4th Sunday has series i with the addition of responsory 62, which is also found in M^usa Alt.M^un.97, an Augustinian book from Springborn. These rare coincidences seem to be fortuitous and do not help elucidate the derivation of PLcom Esp.VII.A.222.

I have not been able to study the following breviaries: Catania, University Library, Lat.x.n.84 (Armadio 3 n.84); ME F.N.n.3; MEs 1/5, 1/12, 2/17, 2/18 and 3/6.

2. Missals

Apart from noting their post-Pentecost alleluia series, I was not able to study the two 15th-century missals of San Martino delle Scale, PLn I.F.9 and IV.G.3. From their

alleluias (see p.200 above) I would expect them to fall into a group with PLn XIV.F.16 and the printed missal of Messina of 1480 whose prayers are analysed in Chapter 7.

A more serious lacuna in my coverage of Sicilian sources is the missal of 1346 of the church of S.Michael the Archangel, Nicosia, described by Bishop Addeo (1955). From Addeo's description, and also from the information in Johanne (1736), it is clear that the book depends upon Norman exemplars, with Wandrille, Piatius, Leodegarus, Launomarus and such among the saints honoured. Genevieve (PLsd 11 supplement) is unexpected; Audoenus is significant, with Translation feast also. From the limited number of proper prayers which Addeo cites it appears that the Nicosia missal belongs with the printed missals of Messina and Cosenza, rather than the manuscript sources PLn XIV.F.16 and Mn 52. The litany is not exactly like any of those discussed in Chapter 6, being almost completely devoid of French saints. But most importantly from the point of view of the present study, the missal would appear to be noted throughout. Addeo mentions the noted sequence Lauda Sion, but seems to suggest that other sequences are not noted or not present at all.

3. Collectars, lectionaries, benedictionals

PLsd 6 is a collectar of the 14th century.

A considerable number of Sicilian lectionaries of various sorts have survived, dating back to the 12th century. Several have been studied for their miniatures by Pace (1977). An analysis of their choice of lessons would be a useful addition to the study of proper prayers

of mass carried out in Chapter 7. In the following list sources studied by Pace are prefixed by (P):

- PLsd 1 - lectionary, 14th c.
- PLsd 10 - epistolar, 12th c.
- PLsd 12 and 13 - capitulars, 14th c.
- (P) MON XX.E.8 - evangeliary and benedictional, c.1200
- (P) MES 10 (Cass.2/19) - epistolar, first decade of 13th c.
- (P) MES 11 (Cass.3/8) - evangeliary (?with noted chants), first decade of 13th c.)
- (P) Rvat Vat.lat.42 - evangeliary, early 13th c.
- (P) Fr 223 - evangeliary, early 13th c.
- (P) Mn 9 - homiliary, c.1230
- (P) Mn 10 - homiliary, slightly later than Mn 9
- (P) Mn 217 - homiliary, mid-13th c.

The bulk of the sources studied by Pace (they also include the sacramentary Mn 52 discussed in Chapters 6 and 7 above) thus fall in the first decades of the 13th century, during the reign of Frederick II. While this is not, of course, the period when the four principal musical sources Mn 288, 289, 19421 and V.20-4 were written, it is interesting to note Pace's belief that Palermo, rather than Messina (favoured by previous art historians), was the centre of book production at this time.

It should be mentioned at this point that MON XX.E.8 contains, besides a lectionary, the Exultet, noted in Beneventan neumes (see p.76 above) and a benedictional. The notation and the Cluniac tendency in its implied kalendar are both explicable by reason of Monreale's colonization from La Cava dei Terreni, near Salerno. A further Sicilian benedictional, written in Palermo in 1165 for the castellan Ansaldo, I-Ma A.92 inf., has also been studied by art historians (see Lattanzi. 1964).

4. Martyrologies

One of the earliest articles to discuss Norman-Sicilian liturgies, Legris (1913), drew attention to a manuscript martyrology of c.1140 from Pulsano, a few miles south-east of Taranto in Apulia - the text was known to the Bollandists (Acta Sanctorum, Junii t.VI). It clearly depends on a Norman, probably Rouennais, exemplar.

Two other martyrologies are known to me from the Norman domain, ME F.A.16 (13th c.) and PLcom 2.Qq.E.2 (12th c.). The latter, the only one I have inspected, is a book of great importance. Its title 'Martyrologium Eccl. R. Palatii Urbis Panormi' and contents make it clear that it is the martyrology of the Cappella Palatina itself. It has entries for numerous members of the Norman royal family, as well as clerics of the royal chapel. It indicates that the chapel was dedicated to S.Peter, on 29 April (1140?). I am not aware of any scholarly writing about the book, but I cannot believe it is unknown to hagiographers and historians.

5. Miscellaneous

PLcom Qq.E.16¹ is an ecclesiastical miscellany which includes a kalendar (it proceeds from a northern base, with Aldegunda, Wulfrannus, etc., and a Sicilian second layer, with Gerlandus, Cataldus; but Marcian, and Senator and companions — both July and September feasts — are added, along with Rosalia), and a list of feasts of 3 lections, etc. There is a notice of the death of archbishop Giovanni Carandolet, 1559, and on f.98 an interesting notice of 'exeq. Regine nre Marie Regineq: Anglo~~2~~ & vxor regis nri Philippe ...'

PLcom 4.Qq.A.2 is a 15th-century miscellany from the library of the Oratorians in Palermo, containing a kalendar, psalter, canticles, litany, hymnal and lists of chants and prayers.

Re 614 contains a late-12th century Sicilian coronation ritual (see Kantorowicz, 1946, p.166, n.44).

The other Sicilian sources not mentioned so far are those of the Archivio Storico e Diocesano of Palermo:

- PLsd 2 - missal for Holy Week, 15th c.
- PLsd 7 - psalter and hymnal, 14th c.
- PLsd 14 - 'Liber conciliarum', 15th c.
- PLsd 15 - 'Thesaurus pauperum', 14th c.

6. Johanne (1736)

The 'De Divinis Sicularum Officiis' of Johannes de Johanne (Giovanni di Giovanni), published in Palermo in 1736, has long been recognized as an important source of information about Sicilian liturgical history, and although it is not a primary source it may be mentioned here, as a conclusion to this rapid survey of miscellaneous Sicilian books.

The book postdates considerably the removal of Sicilian books to Madrid, and it is therefore not surprising that the sources at Johanne's disposal do not include any important early books which would have aided greatly the present study. The list of sources Johanne knew is extremely large, over 60. The most important groups are, as we might expect, those of Palermo cathedral and Messina cathedral, together with numerous printed books of the same cities. Johanne even knew the Greek manuscripts of

San Salvator, Messina (pp.59ff., 70). The sources are liberally quoted: for instance, four Kyrie tropes from PLsd 5, and Spiritus et alme Gloria trope and the 'Acclamationes Regis Friderici' from the same source (all these pp.111-115).

But despite the apparent breadth of Johanne's coverage, his information is tantalizingly sketchy. In the important section of his work where the Proper of Saints sections of Sicilian sources are discussed (in calendar order: for each day of the year, the relevant saints are cited and the sources which notice them), it is often impossible to tell exactly how many sources contain material for a particular saint's day. The following 13 sources only are referred to in this section of the book:

PLsd 11

PLsd 6

PLsd 9

a kalendar of Palermo (apparently not the kalendar of PLsd 9)

Messina, printed missal of 1527 (1534, 1538 also)

Messina, offices of saints, 12th c. (MEs 11?)

Messina, manuscript breviary

Messina, printed breviary of 1512 (1527, 1536)

Messina, noted psalter

Messina, kalendar

Nicosia, manuscript missal of 1346

Catania, kalendar

Agrigento, evangeliary

And in fact, only the Messina printed books seem to be fully covered. It would be possible, it seems, to check all Johanne's information from surviving sources. The seventh and ninth items are not known to me, but may well survive in the Biblioteca Painiana del Seminario Arcivescovile of Messina. Sgr. Paolo Collura, to whom I am indebted for much invaluable

information and lists of sources, assures me that a Catania martyrology and the Agrigento evangeliary survive, although I do not know their whereabouts. (The Catania kalendar referred to by Johanne may belong to the martyrology or more likely to the breviary referred to above, p.425.) But much remains to be done before Johanne's work, now approaching its 250th anniversary, is superseded.

CHAPTER 20. CONCLUSIONS

It will be clear that there is no simple answer to the question: whence were the Sicilian liturgical uses derived? The surviving sources show clear evidence of being conflations of different traditions, with a greater or lesser amount of original material. My final chapter must therefore summarize the results of the various probes into the Sicilian repertoires, and indicate how much may have been provided by several centres for the Sicilians, and what is the probable extent of the contribution of the Sicilian musicians themselves.

Firstly, of course, Normandy should be considered. Sometimes it is possible to isolate particular Norman churches as the source of material in the Sicilian books; sometimes there are indications of Norman influence in a more general sense. It was characteristic of the 11th century that monastic liturgical uses were the more vital and original, in Normandy as elsewhere. We are also better informed about Norman monastic uses than about secular ones. It is therefore not surprising that Norman monastic uses should appear to have played an important part in the formation of the Sicilian liturgies. The proper prayers of mass in PLsd 8 and PLsd 11 appear to derive from an exemplar of Mont-St.-Michel; those in PLn XIV.F.16 and later books of the same family (Mn 52, Messina 1480, Cosenza 1549) may derive from an exemplar of St.Evrault. St.Evrault, or at least the Norman monastic tradition derived from Dijon, has supplied a significant proportion of the sequence repertory in Mn 19421 (partly present also in Mn 288 and Mn 289), as is shown both by a survey of sequences present and by their textual and melodic

variants. The same is true of the choice of pieces for the ordinary of mass. And an antiphoner of the Dijon-Norman type was also known in Sicily (surviving only from San Martino delle Scale). Indirectly, this all lends credence to the report of Ordericus Vitalis that St.Evrault's chant tradition was perpetuated in the South Italian monasteries of Venosa, Mileto (the capital of Roger 'the Great Count') and Sant' Euphemia (of which Sant' Agata, Catania, the home of Mn 19421, was a daughter house).

The post-Pentecost alleluia series in Mn 288 (the probable ancestor of those in PLn XIV.F.16, SId, etc.) is compatible with that of St.Wandrille. But it is more likely that a secular use lies behind it: Rouen or Evreux. The proper prayers in PLn XIV.F.16 are almost as like Rouen use as St. Evroult; the Humili prece litany in Mn V.20-4 is the Rouen version. But the melodic variants in the gradual in Mn V.20-4 and PLsd 8 incline towards Evreux.

Other Norman features of the Sicilian books, about which it is impossible to be more specific at present, are the notation of Mn 288, and the ceremony for the Dedication of a Church in Mn 289 and the Sicilian pontificals.

Norman uses are not, however, the only ones which appear to have had an influence in Sicily. Chartres, not far removed from Mn V.20-4 in choice of melodic variants in the gradual, has provided a major part of the alleluia repertory known in Sicily, principally that in Mn V.20-4, but also that of Mn 288 and PLn XIV.F.16. The post-Pentecost alleluia series in Mn V.20-4, PLsd 8 and PLsd 11 is that of Chartres, and many of the sequences in Mn V.20-4 have Chartres variants, despite the non-Chartrain choice of repertory.

The other centre outside Normandy which appears to have had some influence in Sicily is Paris. The proper of mass melodic variants in PLn XIV.F.16 accord best with Paris books.

Finally, in some respects the Sicilian books are simply North French in character: the ordinary of mass and sequence repertories (despite a significant proportion of undoubtedly Norman items), the Benedicamus songs and conductus, the liturgical dramas, and the polyphony in Mn 19421. In the case of the latter three repertories we lack sufficient comparable sources. The standard Norman-Sicilian notation found in the 12th-century sources has similarities with a small handful of sources from eastern Normandy and the Paris-Beauvais region.

The litanies and sanctorales of the Sicilian missals are evidence of the spiritual predilections of those responsible for drawing up the liturgical uses, as much as of actual exemplars. But they support some of the other evidence. PLsd 8 and 11 favour saints from west of the Seine. PLn XIV.F.16 inclines more towards the Seine valley: Rouen or Paris.

These then are the northern uses which the compilers of the Sicilian books seem to have known. In the absence of books of all the requisite types (troper, gradual, etc.) from all the important cathedrals and monasteries of Normandy and neighbouring areas, I cannot be certain that all threads in the tapestry have been identified. But the main outlines of the design are reasonably clear.

A small amount of material in the Sicilian books was borrowed from Italian traditions (Benevento, Montecassino): some sequences and ordinary of mass items (particularly in Mn 19421). It is not easy to assess the strength of the

mutual relationship. Some ordinary of mass items may have been adopted by Montecassino from the Norman uses of the south, but in general there seems to have been almost no traffic between them. It may be recollected that the greatest period of Montecassino's cultural ascendancy was under Desiderius (1058-87), at a time when the Norman conquest was still in progress. The Cassinese (or Beneventans) may have felt little need to borrow, even from the richly refounded monasteries of South Italy. It is more surprising that the Normans in turn should have remained relatively untouched by Cassinese practice. No doubt there is a political dimension to the matter. Nn VI.G.34 is interesting as a source from Troia with Beneventan notation whose repertory has surrendered almost totally to Norman fashion. It would be interesting to know more Norman-South Italian sources, but they do not appear to have survived.

What did the Sicilian churchmen responsible for the surviving uses actually achieve? The work of compilation from heterogenous traditions which appears to have been accomplished was in itself a considerable achievement. The number of original items in the alleluia, sequence and ordinary of mass repertories is not very large, except perhaps in Mn 19421. But the way in which Mn 288 (and its descendant Mn 289) stand apart from all other sources in sequence variants shows how radical the reediting of traditional items could be. These two books seem to represent a definite attempt to create a new and authoritative musical tradition. The tonary in Mn 288, probably an original compilation, supports this possibility.

There is a good chance, therefore, that the many unique Benedicamus songs and conductus in Mn 289 are original compositions not imported from France. We may imagine that enough sequences and ordinary of mass pieces were at hand for little new composition to be necessary. But they could be reedited, and, at least in the case of the sequences, were. (The ordinary of mass chants still await a definitive study of variants.) The impulse to rework given material is not dissimilar to that which leads to the creation of new chants, in this case a substantial new repertory of Latin songs.

Finally, we can briefly review the families into which the main Sicilian sources fall:

(1) For Palermo cathedral we have Mn V.20-4, PLsd 8 and PLsd 11. Their alleluia series are the same. The gradual variants in Mn V.20-4 and PLsd 8 are similar. The choice of prayers in PLsd 8 and PLsd 11 are identical.

(ii) Mn 288 has an alleluia series which probably gave rise to that of PLn XIV.F.16, Sid and the missals of San Martino delle Scale, Messina and Cosenza. The alleluia repertories of Mn 288 and PLn XIV.F.16 are similar. The prayers of PLn XIV.F.16, Mn 52 and the Messina and Cosenza missals are very similar. Mn 289, though not a slavish copy of Mn 288, certainly used parts of Mn 288 (or a source very like it) as a model. The new interests of its editor are Benedicamus songs and conductus, many probably original compositions. Mn 288 was probably compiled to provide the repertory of the chapel of the Norman counts and kings, at first probably peripatetic but later centred on the Cappella Palatina at Palermo. It is the use of this chapel, therefore, and not

that of the cathedral, which became 'standard' in Sicily.

(iii) Mn 19421, though not unrelated to the other Sicilian books, stands slightly apart. The evidence of the San Martino delle Scale missals may link Mn 19421 to family 11, since the sanctorale of the San Martino books has Catanian elements and their responsory series is that of the Dijon-Norman family, perhaps transmitted through St.Evrault, Sant' Euphemia, and Sant'agata of Catania.

(iv) PLcom 2.Qq.G.131 has a different alleluia series for the Sundays after Pentecost, but its Easter week alleluias are those of PLn XIV.F.16.

At the end of this thesis, it must be admitted that more remains to be done if the full history of the Norman-Sicilian liturgies is to be reconstructed. Even on the central sources themselves further work is possible. I have not attempted a full-scale paleographical study of the sources. I have not presented full inventories of each source. Only a limited number of transcriptions could be included. Repertories other than those covered are susceptible to probes into choice of items, and variants in text and music. But I feel reasonably confident that the main sources of the Sicilian uses have been identified and assessed, the strength of interrelationships tested, the nature of repertories discussed, in ways which will be useful for our knowledge of sources other than the Sicilian ones as well. And although other types of study of the Norman-Sicilian sources are conceivable, the present one will, I believe, be particularly useful in the wider context of the history of Norman-Sicilian culture. It has dealt with the actual process of formation of the Norman-Sicilian uses

as well as their identification, and can therefore be set alongside studies of the formation of other Norman-Sicilian institutions, not to mention its relevance to art history. It is, one might say, a musicologist's contribution to the study of liturgy and history as well as music itself.

PART II

TABLES

SECTION 1. KALENDARS AND SANCTORALES

This composite 'kalendar', showing the occurrence of saints' days in 25 Sicilian and other sources, is the basis of the discussion in Chapter 6. Wherever possible I have indicated the geographical location of the saint, drawing upon the information in Bibliotheca Sanctorum (Rome, 1961-70) and also in Dalton (1909-40).

As an additional guide to the status of the feasts I have included those of the Hadrian sacramentary (see Lietzmann, 1921 or Deshusses, 1971-9).

Occasionally saints appear in different books on different days, one, two or perhaps more days apart. In the following composite kalendar I have regularized all such occurrences in favour of the majority of sources in question.

The following abbreviations are used, sometimes in combination, sometimes doubled to indicate a plural (VV = Virgins, EPP = Bishops, etc.):

AB - Abbot	M - Martyr
AEP - Archbishop	OP - Ordinis Predicatorum
AP - Apostle	P - Pope
BMV - Blessed Virgin Mary	PR - Priest
C - Confessor	Q - Queen
D - Doctor	V - Virgin
EP - Bishop	
H - Hermit	
K - King	

A wavy line indicates a lacuna in the source.

(II/1) 442		JANUARY 1-17	
Jan 1 Kal	Basil 'the great' EP of Cappadocia		
3 Non	Genesius v of Paris		
5 Non	Simon Stylites' C.		
7 Id	Aldrans EP of Le Mans		
8 Id	Lucius, Maxian, Julian MM of Baunus		
	Agostinus Aeg Reims		
9 Id	Severinus EP of Naples		
10 Id	Julian, Basilissa MM of Antioch		
	Paul First M		
11 Id	William EP of Bourges		
12 Id	Petrus, Severus, Lucius MM of Alexandria		
13 Id	John 12 of Ravenna, Saturnus M of Acacia		
14 Kal	Hiary EP of Picters (+ Remigius)		
15 Kal	Felix 'in Pict' M		
	Manus AB (of Angers)		
	Mathanus 'Magnus' of Sete		
16 Kal	Bonitus EP of Clermont		
	Marcellus P		
	Spensippus, Eliasppus, Metrippus MM of Langres		
	Furey of Langres		
17 Kal	Sulpicius EP of Bourges		
	Antonius AB of Thebes		
		Hadrianum	
		PLst 8	
		PLst II original cover	
		PLst II supplement	
		PLn XIV F 11	
		Kal } Mn 52	
		Sac }	
		PLn IF 9 kalendar	
		Kal } MESSINA 1480	
		Sac }	
		Kal } COSENZA 1549	
		Sac }	
		Nn VI. 9 11	
		Lvl 10048	
		Pn 904	
		ROUEN 1447	
		Lvl 26655	
		BAY 121	
		COUTANCES 1557	
		R 276	
		Pn 1105	
		Pn 14446	
		R 273	
		AVR 42	
		PARIS 1543	
		Or Can 116 344	
		LM 437	
		LM 353	
		ANGERS 1499	

	(II/1)	1443
Jan 18 15 Kal	Pasca VM	
19 14 Kal	Remygus AEP & Rouen Marius, Martia, Aufax, Alacutus MM of Rome Launomarus AG of Cernon	
20 13 Kal	Fabian PM Sebastia M	
21 12 Kal	Agnes VM	
22 11 Kal	Vincent M	
23 10 Kal	Emericiana V of Rome (+ Macchianus)	
24 9 Kal	Basilias EP of Anthod Timothy EP of Antioch	
25 8 Kal	Conversion of Paul AP	
26 7 Kal	Pragetus EPM of Clermont	
27 6 Kal	Polycarp M of Smyrna Julian EP of Le Mans	
28 5 Kal	John Chrysostomos (+ Paul) Agnes Secundo (8re)	
29 4 Kal	Emperor Carles (Charlemagne)	
30 3 Kal	Valerius EP M of Ravenna Marinus M of Rome Flavianus, Rodegunda MM	
31 P Kal	Aldegunda of Hamant Julius Majorana, Saturnus, Victor LM of Alexandria	
X		Hadrannum
X		PLSD 8
X		PLSD 11 original layer
X		PLSD 11 supplemant
X		PLn XIV F 16
X		Kal } Mn 52
X		Sac.
X		PLn IF 9 kalendar
X		Kal } MESSINA 1480
X		Sac }
X		Kal } COSENZA 1549
X		Sac }
X		Nn VI g II
X		Lvl 10048
X		Pn 904
X		RouEN 1447
X		Lvl 26655
X		BAY 121
X		COUTANCES 1557
X		R 276
X		Pn 1105
X		Pn 14446
X		R 273
X		AVR 42
X		PARIS 1543
X		Ov Can 116 344
X		LM 437
X		LM 353
X		ANGERS 1489

(II/1)	444
FEBRUARY 1-13	
Severus EP of Avranthes Trans Andreus AEP of Rouen Brigida V Ignatius EPM & Rome Purification BMV Blasius EEM & Sebaste gelasius, Magnus, Apollonius MM of Agatha VM Velar EP of Amas, Armand EP of Utrecht Dorothea VM of Calceata, Capradoca Angulus EP in Bontanis (Angelus of Beau) Domysius, Emilianus, Sebastian MM Apollonia V of Alexandria Anastasius AED of Rome Scholastica V of Montecassino Sotens V of Rome Austretrea V of Ravilly Zotius, Hyeremus, Jovianus MM of Rome Peridermus EP of Langres Eufrosina V Eulalia V of Spaul Lucimus EP of Angers	
X	Hadrrianum
X	PLSD 8
X	PLSD 11 original lower
X	PLSD 11 supplement
X	PLN XIV F 16
X	knl } Mn 52
X	sac }
X	PLN IF 9 kalendar
X	knl } MESSINA 1480
X	sac }
X	knl } COSENZA 1549
X	sac }
X	Nn VI S 11
X	Lvl 10048
X	Pn 904
X	ROUEN 1447
X	Lvl 26655
X	BAY 121
X	COUTANCES 1557
X	R 276
X	Pn 1105
X	Pn 14446
X	R 273
X	AVR 42
X	PARIS 1543
X	Ov Can lit 344
X	LM 477
X	LM 353
X	ANGERS 1489

(II/1) 445		FEBRUARY 14-28	
Feb 14-16 Kal	Valentine M	X	Hadrianum
15-15 Kal	Felicula, Zenobius MM of Rome	X	PLs 8
16-14 Kal	Faustinus, Jovita MM of Brescia	X	PLs 11 original lower
17-13 Kal	Juliana VM of Caracae	X X X	PLs 11 supplement
18-12 Kal	Silvinus & Théracane	X X	PLn XIV F 16
19-11 Kal	Policronus EE of Babylon	X X	kal } Mn 52
20-10 Kal	Symeon EE of Jerusalem, Maximus, Gaudius	X X	sac }
21-9 Kal	Basilius EE of Bevers, LM of Ostra	X	PLn IF 9 kalendar
22-8 Kal	Gaius P of Auctun, Gaius M of Rome	X X X X X X X X	kal } MESSINA 1480
23-7 Kal	Leo EE of Catania	X	sac }
24-6 Kal	Hilary I P, 79 MM	X	kal } COSENZA 1549
25-5 Kal	Catharina P of AP	X	sac }
26-4 Kal	Ort Nicholas AG	X	Nn VI. 9 11
27-3 Kal	Milburga V of Wessex	X	Lvl 1004-8
28-1 Kal	Policarp P of Rome	X	Pn 904
	Mattias AP	X	RouEN 1447
	Victorius, Victor, etc MM of Constance	X	Lvl 26655
	Alexander EE of Alexandria, Fortunatus	X	BAY 121
	Honorina VM of (Soc)	X	COUTANCES 1557
	Julian M of Alexandria	X	R 276
	Romanus AG of Constance in Tura	X	Pn 1105
	Marcellus, Rustinus of Alexandria	X	Pn 14446
		X	R 273
		X	AVR 42
		X	PARIS 1543
		X	Or Can lit 344
		X	LM 437
		X	LM 353
		X X	ANGERS 1489

(II/1) 146

MARCH
1-16

Hadrianum

PLSD 8

PLSD 11 original lower

PLSD 11 supplement

PLn XIV F 16

kal } Mn 52
sac. }

PLn IF 9 kalendar

kal } MESSINA 1480
sac }kal } COSENZA 1549
sac }

Nn VI 9 11

Lvl 10048

Pn 904p

ROUEN 1447

Lvl 26655

BAY 121

COUTANCES 1557

R 276

Pn 1105

Pn 14446

R 273

AVR 42

PARIS 1543

Ob Can 116 344

LM 487

LM 353

ANGERS 1489

Mar 1 Kal

Albinus EP of Angers (+ Donatus M of
Lube AB of Cortone (Rome))2. 6 Nov
Simplicianus P3. 5 Nov
Pelagius of Laodicea4. 4 Nov
Lucius I PM

Adrian, Sivaus, Rogatus MM of Niomed

5. 3 Nov
Eusebius EP of Cremona6. 2 Nov
Perpetua, Felicitas etc. VMM

Victor, Victorinus MM of Niomed

7. Nov
Thomas Aquinas8. 8 Nov
Cyprian, Ciriillus EP of Africa9. 7 Nov
40 MM of

Gregory EP of Nissa, Pricianus EP

10. 6 Nov
Alexander, Jovius MM of Apamea11. 5 Nov
400 soldiers12. 4 Nov
Gregory I P13. 3 Nov
Macedonius PR of Niomed14. 2 Nov
Leonius EP of Caesarea

Leo, Nicodemus, Peter MM

15. 1 Nov
Euphemia V

Materna M of Thessalonica

Cyrinus, Longus, Symonides MM

16. 17 Nov

(II/1) 447		MARCH 17 - APRIL 1	
Mar 17 16 Kal	Patricia EP of Ireland Gertrude v of Nivelles		
18 15 Kal	Alexander EP of Rome		
19 14 Kal	John EP of Rome		
	Joseph		
20 13 Kal	Wulfstanus EP of Sens		
21 12 Kal	Beatrice AB		
22 11 Kal	Afrius EP (Aphrodisius)		
23 10 Kal	Theodore PO		
24 9 Kal	Archangel Gabriel		
25 8 Kal	Remulus of Mauritania, Silenus of Syria, Anastasius 8th (Anastasius of Sinas)	X	
26 7 Kal	Castulus M of Rome	X	
27 6 Kal	John H of Thessalonica		
28 5 Kal	Piscus, Matheus, Alexander MM of		
29 4 Kal	Arbogastes, Archemundus, John MM of		
30 3 Kal	Victor M of Egypt		
31 2 Kal	[6] Althina v of Rome		
Apr 1 Kal	Venerandus EP of Rome Valerius & Severus in Rome		
		Hadrianus	
		PLSD 8	
		PLSD 11 original layer	
		PLSD 11 supplement	
		PLN XIV F 16	
		kal } Mn 52	
		sac }	
		PLN IF 9 kalendar	
		kal } MESSINA 1480	
		sac }	
		kal } COSENZA 1549	
		sac }	
		Nn VI. 9 11	
		Lvl 10048	
		Pn 904	
		ROUEN 1447	
		Lvl 26655	
		BAY 121	
		COUTANCES 1557	
		R 276	X
		Pn 1105	
		Pn 14446	
		R 273	
		AVR 42	
		PARIS 1543	X
		Or Can 116 344	
		LM 477	
		LM 753	
		ANGERS 1489	

	(II/1) 1448	
Apr 2 4 Non	Maria Egghraai Francis of Paola Theodora M of Casarea Pamrace EP M of Taurmina Rufus M Andrew EPD (ont) Vincent Ferret Amphiarus M "et Veneris" (of Casarea?) Timotheus, Diogenes MM of Antioch Pelaeusius M of Alexandria 7 IV (?) incl Filaretia of Calabria Apollonius fr. etc of Alexandria Hugo AEP of Rouen Philip EP of Gortina (Crete) Leo I P Zeno EP of Verona Euphemus V Julius I P Maro, Victorinus, Eutices MM of Thuringia, Valens, Maximus MM Trans Rematus EP of Angers Paternus EP.	APRIL 2-15
3 Non		Hadrrianum
4 R Non		PLSD 8
5 Non		PLSD II original layer
6 8 Id		PLSD II supplement
7 7 Id		PLN XIV F 16
8 6 Id		kai } Mn 52
9 5 Id		sac }
10 4 Id		PLN IF 9 kalender
11 3 Id		kai } MESSINA 1480
12 R Id		sac }
13 1 Id		kai } COSENZA 1549
14 18 Kai		sac }
15 17 Kai		Nn VI g II
		Lvl 10048
		Pn 904
		ROUEN 1447
		Lvl 26655
		BAY 121
		COUTANCES 1557
		R 276
		Pn 1105
		Pn 14446
		R 273
		AVR 42
		PARIS 1543
		Ov Can 11t 344
		LM 477
		LM 353
		ANGERS 1489

(II/1) 449	
Apr 16 16kal 17 15kal 18 14kal 19 13kal 20 12kal 21 11kal 22 10kal 23 9kal 24 8kal 25 7kal 26 6kal 27 5kal 28 4kal	Turtus EP & Le Mans Peter Deacon M of Antioch Eleutherius PM of Illyria Vincent M of Calioyse (Languedoc) Marcellinus EE of Embrun Victor PM Vitalis M & Cofin Gervais P Inv. Pens etc. Opportuna V of Sees Anastasius PM George M Regulus EP & Senlis Innocent etc Melastus P Masha EV [Amphileas PM] Marcellinus P, Gynous Anastasius P Athenarius etc Vitalis M
X	Hadrrianum
X	PLSD 8
X	PLSD II original layer
- - - - - ? - - - - -	PLSD II supplement
X	PLN XIV F 16
X X X X X	kai } Mn 52
X	sac.
X	PLN IF 9 kalender
X X X X X X X X	kai } MESSINA 1480
X	sac
X X X X X	kai } COSENZA 1549
X	sac
X	Nn VI g II
X	Lvl 10048
X	Pn 904
X	ROUEN 1447
X	Lvl 26655
X	BAY 121
X X X X	COUTANCES 1557
X X	R 276
X	Pn 1105
X	Pn 14446
X	R 273
X X X X	AVR 42
X X X X X X	PARIS 1543
X X X X	Ov Can 116 344
X	LM 437
X	LM 353
X X X X X	ANGERS 1480

(II/1) 450		APRIL 29 - MAY 6	
Apr 29 3 Kal	Translucens EPM of Le Mans Vitus Decan, Disciple of Paul Pete Martyr OP Eutropius James Dean of Tunis		
30 2 Kal			
May 1 Kal	Philip, James App Amator EP of Amore Marcophilus Ab of Nanteuil Athanasius EP Oliva, Catherine W deca		
2 6 Non			
3 5 Non	Alexander, Erentus, Theophilus MM Ive +		
4 4 Non	Quinticus EPM of Jerusalem Juvenal EP of Narbonne Morica		
5 3 Non	Floramus of Logik Trans Audemus AEP of Rouen Hilaris EP of Artes		
6 2 Non	John before the Latin gate		
		Hadrianum	
		PLSD 8	
		PLSD 11 original layer	
		PLSD 11 supplement	
		PLN XIV F 16	
		kal } Mn 52	
		sac }	
		PLN IF 9 calendar	
		kal } MESSINA 1480	
		sac }	
		kal } COSENZA 1549	
		sac }	
		Nn VI 5 11	
		Lvl 10048	
		Pn 904	
		RouEN 1447	
		Lvl 26655	
		BAY 121	
		COUTANCES 1557	
		R 276	
		Pn 1105	
		Pn 14446	
		R 273	
		AVR 42	
		PARIS 1543	
		Or Can 115 344	
		LM 437	
		LM 353	
		ANGES 1489	

(II/1) 451		MAY 7 - 15	
May 7	Non	Serenus c of Normandy	
		Beatus C	
		Faustinus	
		Apparition of Michael Archangel, Monte Gargano	
		Victor M of Milan	
		Trans Nicholas AEP	
		Trans Andrew AP, Lucy, Timothy	
		Hermes M	
		Mathurin	
		Gregory of Nazianzus	
		Trans Lawrence EP of Dublin (Eu)	
		Gottaricus, Epimachus MM	
		Cataldus EP of Tarento	
		Majolus AB of Cluny, Monestus EP of Vienne	
		Ramus, Nereus, Achilles MM	
		Philip PA of Agira	
		Det. Mary 'at Martyres'	
		Servatius EP of Tongres	
		Pactonius AB	
		Ord Audonius, Eligius	
		Isidore M of Madrid	
		Victorina V of Bourges	
		Trans Head of K Louis	
		Renovatus EP of Bayeux	
			Hadrianum
			PLSD 8
			PLSD 11 original layer
			PLSD 11 supplement
			PLIN XIV F 16
			kal } Mn 52
			sac. }
			PLN IF 9 kalender
			kal } MESSINA 1485
			sac }
			kal } COSENZA 1549
			sac }
			Nn VI 9 11
			Lvl 10048
			Pn 904
			ROUEN 1497
			Lvl 26655
			BAY 121
			COUTANCES 1557
			R 276
			Pn 1105
			Pn 14446
			R 273
			AVR 42
			PARIS 1543
			Or Can 11t 344
			LM 437
			LM 353
			ANGERS 1489

[illegible]

		(II/1) 153		
May 26	7 Kal	Augustine Ep of Canterbury		
27	6 Kal	Rebecca V of Rome (Jovian)		
		Eutropius Ep of Sora		
		Hilbert Ep of Meaux		
		Caranus Ab of Caesars		
28	5 Kal	Germanus Ep of Paris (+ John P)		
29	4 Kal	Maximus Ep of Trier		
30	3 Kal	Felix P		
31	Pr Kal	Petrone V of Rome		
		Antony, Antiochus, Antius MM of		
		L'Aquila (Sey)		
June 1	Kal	Nicomedes M		
2	4 Non	Marcellinus, Peter MM		
3	3 Non	Claudius Ep of Vienne		
4	4 Non	Emmus Ep of Comana		
		Germanus M (Monnus) + Theodorus, Antioch		
		Quintus Ep M of Tivoli		
5	Non	Petroc c		
		Boisface PM		
			Hadrianum	
			PLSD 8	
			PLSD II original layer	
			PLSD II supplement	
			PLN XIV F 16	
			kal } Mn 52	
			sac. }	
			PLN IF 9 kalendar	
			kal } MESSINA 1480	
			sac }	
			kal } COSENZA 1549	
			sac }	
			Mn VI 5 II	
			Lvl 10048	
			Pn 904	
			ROUEN 1447	
			Lvl 26655	
			BAY 121	
			COUTANCES 1557	
			R 276	
			Pn 1105	
			Pn 14446	
			R 273	
			AVR 42	
			PARIS 1543	
			Ob Can 115 344	
			LM 477	
			LM 353	
			ANGERS 11489	

JUNE
6 - 17

June 6 818	Trans Betramus EE of Le Mans	Hadrianum	
7 718	Amarius, Alexander MM	PLSD 8	
8 618	Automarus D	PLSD 11 original lower	
9 518	Medard EE of Soissons, Gilbert EE of Rouen	PLSD 11 supplement	
10 418	Primus, Felician MM	PLN XIV F 16	
11 318	Livorius EE of Le Mans	kal } Mn 52	
12 218	Job	sac. }	
13 18	Basil, Januarius	PLN IF 9 kalender	
14 18	Laudene EE of Paris	kal } MESSINA 1480	
15 18	Honoratus (Euphrasius)	sac }	
16 18	Barthas AP	kal } COSENZA 15-9	
17 18	Basilides, Quinus, Walter, Nezarus MM	sac }	
18 18	Antony C	Nn VI 9 11	
19 18	Lucian, Crescentia, Fortunatus etc. MM	Lvl 10048	
20 18	Felicula, Zeno	Pn 904	
21 18	Rufus, Valerius MM of Soissons	RouEN 1447	
22 18	Marcellus EE of Syracuse (+ Fideles)	Lvl 26655	
23 18	Basil EE (the great of Jan 1)	BAY 121	
24 18	Vitus, Modestus, Crescentia MM	COUTANCES 1557	
25 18	Quinus, Julia, MM	R 276	
26 18	Alexius C	Pn 1105	
27 18	Trans. Romanus EE of Rouen (+ Marcellus)	Pn 10446	
28 18	Austus EE of Peneux	R 273	
29 18		AVR 42	
30 18		PARIS 1543	
31 18		Ob Can 115 344	
		LM 437	
		LM 353	
		ANGERS 1489	

(II/1) 455		JUNE 17 - 26	
June 17 15 Kai	Raynerius Ep & P. sa Ferreus, Ferrucius & Bergeron Maia, Marcellus MM	X	Hadrianum
19 14 Kai	Autvictus Ep of Aranchesi Mama, Fortipatus Ep of Vercelli Caloger c of Sciaca	X	PLSD 8
19 13 Kai	Gervasius, Potrasius MM	X	PLSD 11 original layer
20 12 Kai	Julianus etc MM of Rimini	X	PLSD 12 supplement
21 11 Kai	Leustadius AB of Laconia Souda Altra M of Verman [+ Apollinans	X	PLN XIV F 15
22 10 Kai	Paulinus Ep of Nola 10,000 MM	X	kai } Mn 52
23 9 Kai	Acacius etc, MM of Armenia John Pa M	X	sac }
24 8 Kai	John the Baptist Agostinus, Agilbertus MM of Creteil (Paris) Tamas Elgus Ep of Noyon Amandus c of Genavillac (monach) Pephorus V Gall canus M of Embrun John, Paul MM	X	PLN IF 9 kalendar
25 7 Kai		X	kai } MESSINA 1480
26 6 Kai		X	sac }
		X	COSENZA 1549
		X	Nn VI 9 11
		X	Lvl 10048
		X	Pn 904
		X	ROUEN 1447
		X	Lvl 26655
		X	BAY 121
		X	COUTANCES 1557
		X	R 276
		X	Pn 1105
		X	Pn 14446
		X	R 273
		X	AVR 42
		X	PARIS 1543
		X	Or Can lit 344
		X	LM 477
		X	LM 353
		X	ANGERS 1489

(II/1) 456

JUNE 27
- JULY 7

June 27 5 Kal

28 Kal

29 Kal

30 Kal

July 1 Kal

2 Non

3 Non

4 Non

5 Non

7 Non

Hireneus etc MM / 7 gemans

Matral EG of Paris (Linnings) (see 30)

Leo II P

Peter, Paul AP

Paul AP

Matral EG of Linnings

Bertramus EG of Le Mans

Allinus EG (1 Altan 22? Apinam
of Linnings)

Kantephus AG of Le Mans (+ Projectus)

Leonorius EG of 2 Baking

Theodorius of Mont d'Or, Aven

Fressus, Martinus MM

Juthinus AG of Winchester

Vittabus & BMY

Trans Thomas AP

Trans of Matral EG of Tours

Domnus V (+ Zoe M)

Matral

Claudius, Nicotratius, Symphorianus MM

Trans Thomas M of Anteburg

Hadrianum

PLSD 8

PLSD 11 original layer

PLSD 11 supplement

PLN XIV F 16

kal } Mn 52
sac }

PLN IF 9 kalender

kal } MESSINA 1480
sac }kal } COSENZA 549
sac }

Nn VI 9 II

Lvl 10048

Pn 904

ROUEN 1497

Lvl 26655

BAY 121

COUTANCES 1557

R 276

Pn 1105

Pn 14446

R 273

AVR 42

PARIS 1543

Ov Can 115 344

LM 417

LM 353

ANGERS 1489

JULY
8-19

July 8 818	Quentin M	Hadrianum	
	Numerus C & Villepreux	PLsø 8	
	Procius M & Cesari, Palestrina [+]	PLsø 11 original layer	
	Trans. Ponsus EP of Le Mans [Juliana]	PLsø 11 supplement	
9 718	Theod. C of Vaux-de-Cernay	PLn XIV F 16	
	Pancras M (+ Zee, etc.)	kal } Mn 52	
	7 brothers MM	sac }	
10. 618	Boaventura	PLn IF 9 kalendar	
	Felix, Nator MM & M. laur	kal } MESSINA 1480	
11 518	Trans. Benedictus AB (+ Scholastica v)	sac }	
13 318	Anastus P	kal } COSENZA 15-9	
	Turanus EP of Dol	sac }	
14 R. 18	John P	Nn VI. 5 II	
15 18	James EP, Donatus M	Lvl 10048	
	Trans. Leunomans & Conno (neither date nor personage clear)	Pn 904	
16 17 kal	Hylaricus M & Otha	RouEN 1497	
17 16 kal	Eutocius EP of Antioch	Lvl 26655	
	Alexis M & Rome (bec)	BAY 121	
	Mania v of Orenio (+ Pyrius AB)	COUTANCES 1557	
18 15 kal	Arnulf EP of Tours	R 276	
19 14 kal	Argemus AB & Teles	Pn 1105	
	Justus, Rufina MM & Seville	Pn 14446	
		R 273	
		AVR 42	
		PARIS 1543	
		Ob Can 116 744	
		LM 437	
		LM 753	
		ANGERS 1489	

(II/1) 458

JULY
19 - 28

July 19 14kal	Senator, Victor, (Cassiodorus etc. MM of 15 Marzo	Hadrianum
20 13kal	Elius PROPHET	PLSD 8
21 12kal	Margaret VM	PLSD 11 original layer
22 11kal	Francis V of Rome	PLSD 11 supplement
23 10kal	Martina (+ Videri M & Magellia (Penit))	PLN XIV F 16
24 9kal	Mary Magdalene	kal } Mn 52
25 8kal	Mandille AS of Fontenelle	sac }
26 7kal	Apollinarius EP of Arverna	PLN IF 9 kalender
27 6kal	Brida of Sweeten	kal } MESSINA 1480
28 5kal	Pavatus EP of Le Mans	sac }
29 4kal	Justine VM	kal } COSENZA 1549
30 3kal	James AP	sac }
31 2kal	Christopher, (Cassius MM)	Nn VI 5 II
1 1kal	7 Sleepers	Lvl 10048
2 0kal	Trans Julia EP of Le Mans (Ger- Ann (+ Trans Martella EP of Basil) Jacintus Venera VM Pantaleon M Victorinus Nazarius, (Cassius MM Santus EP of Poi	Pn 904
3 0kal		ROUEN 1447
4 0kal		Lvl 26655
5 0kal		BAY 121
6 0kal		COUTANCES 1557
7 0kal		R 276
8 0kal		Pn 1105
9 0kal		Pn 14446
10 0kal		R 273
11 0kal		AVR 42
12 0kal		PARIS 1543
13 0kal		Ob Can lit 344
14 0kal		LM 437
15 0kal		LM 353
16 0kal		ANGERS 1489

(JI/1) 459

JULY 29
- AUGUST 5

July 29 4kal

30 3kal
31 1kal

Aug 1 Kal

2 4 Non
3 3 Non
4 4 Non

5 Non

Felix II PM, Simplicius, Faustinus, Beatrice MM
 Marthe of Bethany
 Lupus EP of Troyes
 Alodri, Seneca MM
 Neot AG of Eysenbury, Hunts
 Menna M
 Germanus EP of Auxerre

Peter ad Vincula
 Macchabees MM
 Eusebius PM
 Exuperius EP of Bayeux
 Stephen I PM
 Inw Stephen M etc.
 Justus Pa
 Peregrin, Macaratus, Vivencius MM
 Cassian of Autun, Memmus of Galois
 Donatus OP
 Marie de ruyus
 M. g. ruyus
 Torvus

X	X	X	X	X	Hadrianum
					PLSD 8
					PLSD 11 original layer
		X			PLSD 11 supplement
	X X	X X X	X	X	PLn XIV F 16
	X X	X X	X	X	kal } Mn 52
	X X	X X		X	
X	X X	X X X	X	X	PLn IF 9 kalendär
X	X X	X X	X	X	kal } MESSINA 1180
	X X	X X X	X	X	
X X	X X	X X X	X X	X X	kal } COSENZA 1549
X X	X X	X X X	X	X X	
	X X	X		X	Nn VI 9 11
	X X	X X X	X	X	Lvl 10048
	X X	X	X	X	Pn 904P
X X	X X	X	X	X	ROUEN 1447
	X X	X X X	X	X	Lvl 26655
					BAY 121
					COUTANCES 1557
	X X	X X	X	X	R 276
R	X X	X X	R	X X	Pn 1105
	X X	X X		X	Pn 14446
	X X	X X X	X	X	R 273
	X X	X X X	X	X	AVR 42
X	X X	X X X X	X	X X X	PARIS 1543
	X	X X X	X	X	Ob Can 116 344
	X X	X X	X	X	LM 477
	X	X X	X	X	LM 353
					ANGERS 1159

August
6 - 17

Aug 6. 8 lb	Transfiguratio	X	Hadrianum	
7 7 lb	Sixtus II PM, Felissimus, Agrippinus MM Donatus EEM	X	PLs 8	
8 6 lb	Alvise M de Trapani Gynaeus, Largus, Suanapetus MM	X	PLs 11 original layer	
9 5 lb	Julianus M & Perugia Romanus M of Rome	X	PLs 11 supplement	
10 4 lb	Laurence M	X	PLn XIV F 16	
11 3 lb	Tinctus M. Susanna	X	kal } Mn 52	
12 R lb	Toussius E of Euxine Trans. Crum of Sicily Euplus E of Catania	X	sac } PLn IF 9 kalendär	
13 15	Clara V of Assisi Hippolytus M etc	X	kal } MESSINA 1480	
14 19 kal	Rodriguez & Pothers Eusebius M	X	sac } COSENZA 1549	
15 18 kal	Assumptio BMV	X	Nn VI 5 II	
16 17 kal	Arnulf E of Metz Genesius, Caprinus & Arles	X	Lvl 10048	
17 16 kal	Armagillus & Florent Rouus Trans Agatha & Catarina	X	Pn 904	
		X	ROUEN 1497	
		X	Lvl 26655	
		X	BAY 121	
		X	COUTANCES 1557	
		X	R 276	
		X	Pn 1105	
		X	Pn 14446	
		X	R 273	
		X	AVR 42	
		X	PARIS 1543	
		X	Ob Can lit 344	
		X	LM 437	
		X	LM 353	
		X	ANGERS 1489	

(II/1) 461

August
18 - 29

Aug 18 5kal	Agapetus M		X	Hadrianum	
19 14kal	Helena, mother of Constantine Magnus M		X	PLSD 8	
20 13kal	Louis EP of Toulouse (son of Louis IX of France)			PLSD 11 original layer	
21 12kal	Philipbert AB of Jumièges			PLSD 11 supplement	
22 11kal	Bernardus AB of Clairvaux			PLn XIV F 16	
23 10kal	Privatus M of Genoa, Levenas			kal } Mn 52	
24 9kal	Timotheus, Symeonides, Hippolytus MM			sac } 2	
25 8kal	Timotheus, Apollinaris MM			PLn IF 9 kalenar	
26 7kal	Bartolomeus AP			kal } MESSINA 1480	
27 6kal	Audobertus AEG of Rome			sac }	
28 5kal	Genesius of Rome, Genesius of Antioch, Aedius			kal } COSENZA 1549	
29 4kal	Louis K			sac }	
	Victorinus EP of Le Mans			Nn VI 9 11	
	Rufus M (+ Caponus)			Lvl 10048	
	Hyacinth, Hilarion MM of Rome			Pn 904p	
	Vivianus EP of Savona			ROUEN 1447	
	George, Andrew of Coptos			Lvl 26655	
	Hermes M			BAY 121	
	Augustine EP of Hippo			COUTANCES 1557	
	Sabina M			R 276	
	Decollato John Baptist			Pn 1105	
				Pn 14446	
				R 273	
				AVR 42	
				PARIS 1543	
				Or Can 115 344	
				LM 437	
				LM 353	
				ANGERS 1489	

(II/1) 462		AUGUST 29 - SEPTEMBER 6	
Aug 29 4 Kal	Julian M of Brondel Medero AB of Paris		
30 3 Kal	Felix, Adactus MM Fiacrus of Meaux	X	Hadrianum
31 9 Kal	Agilus AB of Orleans Paulinus of Trier		PLSD 8
Sept 1 Kal	Priscus M of Capua Egidius AB of Nîmes		PLSD 11 original layer
	12 brothers of La Caba (Benevento)		PLSD 11 supplement
	Victurus EP of Le Mans		PLN XIV F 16
2 4 Non	Antoninus M of Apamea		kal } Mn 52
3 3 Non	Anicetus, Fortunus MM & ? Ignatius Ort Gregory P		sac. }
5 Non	Lucius EP, Godefridus EP (1) Cardegang Boniface P, Marcelinus M & Valerius M		PLN IF 9 kalendar
	Bertinus EP of Tironne		kal } MESSINA 1480
	Victorinus EP of Ambrino (Rome)		sac }
	Trans Aquileiensis EP of Bayeux		kal } COSENZA 1529
6 8 Id	Donatian M of Africa		sac }
			Nn VI 5 11
			Lvl 10048
			Pn 904
			ROUEN 1447
			Lvl 26655
			BAY 121
			COUTANCES 1557
			R 276
			Pn 1105
			Pn 14446
			R 273
			AVR 42
			PARIS 1543
			Or Can lit 344
			LM 437
			LM 353
			ANGERS 1409

(II/1) 1463		SEPTEMBER 7 - 16			
7	7b	Evairius EP & Orleans Ciofardus C & Paris Nativity BMV Afrat Natalia MM Gorgonius, Dorotheus MM Audomarus EE & Tetrastane Nicholas Tolentinus Sotene, Victor MM & Chalcodon Potus, Hyacinthus MM Elia AB & Regio Calania Cyrus EP (t. Evairius C) & Paris Marinus C & Angers Exaltatio + Comelius PM, Cygnus EP M Tans Senator, Victor Cassiodorus MM Reverentus RA & Silvanthony Diomedes M Kyradus AB & Januiges Leonius EP & Caeter Principus Eupheria VM Lucy, Genomarus MM			
8	8b				
9	9b				
10	10b				
11	11b				
12	12b				
13	13b				
14	14b				
15	15b				
16	16b				
		Hadrianum			
		PLSD 8			
		PLSD 11 original lower			
		PLSD 11 supplement			
		PLN XIV F 1b			
		kal } Mn 52			
		sac. }			
		PLN IF 9 kalendar			
		kal } MESSINA 1480			
		sac }			
		kal } COSENZA '5+9			
		sac }			
		Nn VI 5 11			
		Lvl 10048			
		Pn 904			
		RouEN 1447			
		Lvl 26655			
		BAY 121			
		COUTANCES 1557			
		R 276			
		Pn 1105			
		Pn 14446			
		R 273			
		AVR 42			
		PARIS 1543			
		Or Can '15 346			
		LM 477			
		LM 353			
		ANGERS 1489			

(II/1) 1614

SEPTEMBER
17 - 26

Sept 17 15kal	Lambert EP of Tongres (Maatricht, Liège)	Hadrianum	
	Justinus M of Rome	PLSD 8	
	Audomarus EP (4 th Thérouanne 9)	PLSD 11 original lower	
	Floscellus & Contances not Beaune	PLSD 11 supplement	
	Ferreolus & Vienne	PLn XIV F 16	
18 14kal	Jammanus & Beavento (Naples) etc MM	kal } Mn 52	
19 13kal	Scandianthus c	sac }	
	Sigismund c of Burgundy		
20 12kal	Eustace etc		
	Deus, Privatus		
21 11kal	Laudus EP of Contances		
	Matthew Ev		
22 10kal	Matrice etc of Thera legon MM		
23 9kal	Paternus EP of Avranches		
	Thecla & Iconum		
24 8kal	Geremias AS & Flay		
	Andochus, (isius, Felix MM & Autun		
25 7kal	Firmicus EEM of Amiens		
	Sollengravis EP & Quatres		
	Cyrra. Justin & Rome		
26 6kal	Senator EP of Alzano		
		PLn IF 9 kalendär	
		kal } MESSINA 1480	
		sac }	
		kal } COSENZA 1549	
		sac }	
		Nn VI 9 11	
		Lvl 10048	
		Pn 904	
		ROUEN 1447	
		Lvl 26655	
		BAY 121	
		COUTANCES 1557	
		R 276	
		Pn 1105	
		Pn 14446	
		R 273	
		AVR 42	
		PARIS 1543	
		Or Can 115 344	
		LM 477	
		LM 353	
		ANGERS 1489	

(II/1) 465

SEPTEMBER 27
- OCTOBER 5

Hadrianum

PLSD 8

PLSD 11 original layer

PLSD 11 supplement

PLn XIV F 1b

kal } Mn 52
sac }

PLn IF 9 kalenär

kal } MESSINA 1480
sac }kal } COSENZA 1549
sac }

Nn VI 9 11

Lvl 10048

Pn 904

ROUEN 1447

Lvl 26655

BAY 121

COUTANCES 1557

R 276

Pn 1105

Pn 14446

R 273

AVR 42

PARIS 1543

Or Can lit 344

LM 487

LM 353

ANGERS 1489

Sept 27 5 kal

Cosmas, Roman MM.
Caranus of Paris
Exuperius EP of Toulouse
Michael Archangel
Jerome P

Oct 1 kal

Remigius AEP of Reims (also vanosity
Jerninus EP of Amiens, Vedastus EP of
Amas, Basile EP of Ghent)
Piatius M of Tournai, Chastres
Sacerdotea of Tour, Melmes, (Epy-a-
valors. (S. Que-?)

2 6 Nov

Leodegarius EP of Autun
Jerninus C of (Montemere (in Metz)
Aurea V of Paris, Amiens
Jernis EP M

3 5 Nov

Gauditus M of Rome
Francis

4 4 Nov

Alata, Marcianus of Egypt
Crispus, Jovius of Carthage
Placidus etc of Messina

5 3 Nov

OCTOBER
6-15

Hadrianum

PLs 8

PLs 11 original layer

PLs 11 supplement

PLn XIV F 16

kal } Mn 52
sac }

PLn IF 9 kalendar

kal } MESSINA 1480
sac }kal } COSENZA 1549
sac }

Nn VI. 9 II

Lvl 10048

Pn 904

ROUEN 1497

Lvl 26655

BAY 121

COUTANCES 1557

R 276

Pn 1105

Pn 14446

R 273

AVR 42

PARIS 1543

Or Can 115 344

LM 487

LM 353

ANGERS 1489

Oct 6 Rn Non

7. Non

8 8 id

9 7 id

10 6 id

11 5 id

12 4 id

13 3 id

14 D. id

15 id

Fides V & Agem

Merellus, Ensilus & Capua

Math. P

Marcellus, Apuleius, MM & Rome

Sergius, Baucius & Aescaphe or

Demetrius EP M & Thessalonica Epaphras

Reparata VM & Lavaca Palestine

Evodius AEP & Rome

Dennis EP M & Paris, Rithus, Eleuthenus

Tancha V

Gerson, Victor, Cestones & Cologne

Nivarius AEP etc & Rome

Trans Edward KC

Lynna, Felix, Anastasia & Africa

Gerard C

Jovanus, Fovitus, Martial & Cordova

Calixtus I PM (+ Fortunatus)

Melanus & Rennes

Basotus C & Rennes (Verzy)

Wulfranus & Fontenelle (Rouen)

Antiochus EP & Lyons

Priscus M

X

X

X X

X

X X X

X X

X

X X

X

X

X

kal } Mn 52
sac }

X

X

X

X X

PLn IF 9 kalendar

X

X

X

X X

kal } MESSINA 1480
sac }

X X

X

X

X

X X X

kal } COSENZA 1549
sac }

X

X

X

X

X X

X

X

X

Nn VI. 9 II

X

X

X X

Lvl 10048

X

X

X

Pn 904

X

X

X

X X X

ROUEN 1497

X

X

X

X

Lvl 26655

X

X

X

BAY 121

X

X

X

X X X

COUTANCES 1557

X

X

X

X X

R 276

X

X

X

X X X X

Pn 1105

X

X

X

X X X X

Pn 14446

X

X

X X

R 273

X

X

X

X X X X

AVR 42

X

X

X

X

X

X

PARIS 1543

X

X

X

X

X X X X

Or Can 115 344

X

X

X

X

X X X X

LM 487

X

X

X X X X

LM 353

X

X

X X X X

ANGERS 1489

X

X

X

X

X X X X

OCTOBER
16-23

Hadrianum

PLSD 8

PLSD 11 original layer

PLSD 11 supplement

PLN XIV F 16

kal } Mn 52
sac }

PLN IF 9 kalendar

kal } MESSINA 1480
sac }kal } COSENZA 1549
sac }

Nn VI.5 11

Lvl 10048

Pn 904P

ROUEN 1447

Lvl 26655

BAY 121

COUTANCES 1557

R 276

Pn 1105

Pn 14446

R 273

AVR 42

PARIS 1543

Ov Can 115 34w

LM 437

LM 353

ANGERS 1489

00 16 17 kal

Michael Anagel - Feast Feast

Lupus EP of Angers

Lucanus etc

Marius, Saturnus of Africa

Magnus EP of Angers

Cordanus EP of Cologne (see 16)

Florentinus EP of Orange

Luce EV (+ Polonius, Lucas of Alexandria)

Judas M

Hedraeus AG of Andree

Saximal, Potestian MM

Caprasius M of Anger

Aureliana V of Paullus

Leonard C of 2 Nardouville, etc

Hylarion of Palestine Le Mans

Ursula V of Cologne (11000 vv +)

Darius, Zoticus, Janus of Nicomedia

Mellone AEP of Rouen

Philip EP M of Heterople

Gratianus of Amiens

Romanus AEP of Rouen

Suerinus EP of Cologne

23 10 kal

22 11 kal

21 12 kal

20 13 kal

19 14 kal

18 15 kal

17 16 kal

[illegible]

NOVEMBER
3 - 12

Hadrianum

PLSd 8

PLSd 11 original lower

PLSd 11 supplement

PLn XIV F 1b

kal } Mn 52
sac.

PLn IF 9 kalenjar

kal } MESSINA 1450
sackal } COSENZA 15-9
sac

Nn VI 9 11

Lvl 10048

Pn 904

ROUEN 1447

Lvl 26655

BAY 121

COUTANCES 1557

R 276

Pn 1105

Pn 14446

R 273

AYR 42

PARIS 1543

Or Can 115 344

LM 487

LM 353

ANGERS 1449

Nov 3 Salon

4. 2. Nov

5. Nov

6. 8 10

7. 7 10

8. 6 10

9. 5 10

10. 4 10

11. 3 10

12. 2. 10

Marcellus EP & Pans, Gervasius AG
 Gervasius, Theophilus, etc & Cerasia
 Gervasius & Pans
 Gervasius & the Vexill
 Vitalis, Agapla of Bologna
 Amatus, Agapla of Pans
 Eusebius & Terracina
 Leonard & Novat
 Tamas Melanus EP & Rennes
 Herodianus & Alexandria (Achilla)
 Romanus C (nephew of Julidus)
 Willibrod of Utrecht
 4 Holy Commend MM
 Eustachius M of Antioch
 Theodore M of Amasea
 Maturinus of 2 Gastois
 Victorius EP of Vertun
 Martin PM
 Sponsius M of Bayeux
 Martin EP of Trest
 Menas M of Scythia
 Joverius of Laseux (bec)
 Paternus M of Sens
 Leo C of Melun

X X

X

X

X X

X

X

X X

X

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(II/1) 470		NOVEMBER 13 - 23			
Nov 13 18	Brutus EP of Tours Gustulphus EP of Paris Renatus EP of Angers Laurence O'Toole EP of Dublin (En) Serapion M of Murcia (lengthy) Macarius EP of S.Mato (Macarius) Eugenius M of Peru Eucherius EP of Lyons Anastas EP of Orleans Romanus M of Antioch Rumphanus EP of Coutances Audia v of Paris (Rome) El. Zaveri of Tumbaga (+ Maximus of Edward KM of the East Angles Angeles, Gans of Messina Pontianus PM Columbanus AB of Bobbio Presentation BMV James 'intercensus' Cecilia VM Clement I PM, Felicitas M				
19 13 Kal					
20 12 Kal					
21 11 Kal					
22 10 Kal					
23 9 Kal					
		Hadrianum			
		PLSD 8			
		PLSD 11 original layer			
		PLSD 11 supplement			
		PLN XIV F 16			
		kal } Mn 52			
		sac }			
		PLN IF 9 kalendar			
		kal } MESSINA 1480			
		sac }			
		kal } COSENZA 1549			
		sac }			
		Nn VI 5 11			
		Lvl 1004-8			
		Pn 904			
		ROUEN 1447			
		Lvl 26655			
		BAY 121			
		COUTANCES 1557			
		R 276			
		Pn 1105			
		Pn 14446			
		R 273			
		AVR 42			
		PARIS 1543			
		Ov Can 11t 344			
		LM 487			
		LM 353			
		ANGERS 1489			

	(II/1) 471	
Nov 24 8 Kai	Crysgonus M Mercurius M & Cesarea Cappadociae Severinus Catherine VM & Alexandria Peter I EP M & Alexandria Lorius EP M genetrix de miraculo ardentium Macellus EP q Nicomedia Maximian EP & Burgundy Vitalis, Agricola & Bologna (see 4) Martial Rufus M q Rome Saturninus M Andrew AP (+ Tullius & Trejaner [Bontany]) Dec 1: Kai Gryganthus, Pama MM (+ Marus) Eligius EP & Noyon Pompilius EP & Le Mans Alvinus M & Mainz Valeria VM Caridatus M & Roma	NOVEMBER 24 - DECEMBER 2
29 3 Kai	X	Hadrianum
26 6 Kai	X	PLSD 8
25 7 Kai	X	PLSD 11 original lower
24 8 Kai	X	PLSD 11 supplement
23 9 Kai	X	PLN XIV F 16
22 10 Kai	X	kai } Mn 52
21 11 Kai	X	sac }
20 12 Kai	X	PLN IF 9 kalendar
19 13 Kai	X	kai } MEISSINA 1480
18 14 Kai	X	sac }
17 15 Kai	X	kai } COSENZA 1549
16 16 Kai	X	sac }
15 17 Kai	X	Nn VI § 11
14 18 Kai	X	Lvl 10048
13 19 Kai	X	Pn 904
12 20 Kai	X	ROUEN 1447
11 21 Kai	X	Lvl 26655
10 22 Kai	X	BAY 121
9 23 Kai	X	COUTANCES 1557
8 24 Kai	X	R 276
7 25 Kai	X	Pn 1105
6 26 Kai	X	Pn 14446
5 27 Kai	X	R 273
4 28 Kai	X	AVR 42
3 29 Kai	X	PARIS 1543
2 30 Kai	X	Ov Can lit 344
1 31 Kai	X	LM 437
	X	LM 353
	X	ANGERS 1489

(II/1) 472		DECEMBER 2 - 12	
Dec 2 4 Nov	Receptio brachii su Mauricii		
3 3 Nov	Cassianus M & Tanguier		
4 1 Nov	Bartolomeo V		
	Nicolas etc & Titer		
	Simplicius		
5 Nov	Saba & Mt Athos		
	Crispien, Maximin & Tibessa		
6 8 Nov	Nicolas etc & Myra (bar)		
7 7 Nov	Andreas etc		
	Aymarus		
	Fara. V & Meaux		
	Gerardus etc & Bayeux		
8 6 Nov	Concepcion BNV		
9 5 Nov	Thomas Ananias & ? Orleans		
	Cyprien etc & Genoulac		
10 4 Nov	Eulalia V & Merida		
11 3 Nov	Damasus R		
	Thomas Nigarius & ? Rouen		
	Fuscian, Gerard & Amiens		
12 1 Nov	Gregorius etc & Le Mans		
	Hermogenes etc & Rome		
	Hadrianum		
	PLSD 8		
	PLSD 11 original layer		
	PLSD 11 supplement		
	PLN XIV F 16		
	kal } Mn 52		
	sac		
	PLN IF 9 kalender		
	kal } MESSINA 1480		
	sac		
	kal } COSENZA 1549		
	sac		
	Nn VI. 5 11		
	Lbl 10048		
	Pn 904		
	ROUEN 1447		
	Lbl 26655		
	BAY 121		
	COUTANCES 1557		
	R 276		
	Pn 1105		
	Pn 14446		
	R 273		
	AVR 42		
	PARIS 1543		
	Ob Can 116 344		
	LM 427		
	LM 353		
	ANGERS 1489		

(JJ/1) 473		DECEMBER 13 - 31	
Pec 13	16	Lucy VM (+ Octia V)	X
		Trans genasius, Prothasius (Le Mans)	
14	19kal	Iudoc AB of Winchester	
		Nicasius EP M of Reims	
15	18kal	Maximurus AB of Metz	
		Valerianus EP of Avienza	
16	17kal	Melchius EP	
17	16kal	Ignatius M	
18	15kal	Johnius EP of Tours	
		Anathol a V of Rome	
19	14kal	Nemesius M of Alexandria	
20	13kal	Sens, Theophilus of Alexandria	
21	12kal	Thomas AP	
22	11kal	Theodosius EP	
23	10kal	Viderna V of Rome	
24	9kal	Gregory M of Spoleto	
25	8kal	Anastasia V of Brittany	
28	5kal	Thomas AEP M of Canterbury	
29	4kal	Euluphus AB of Ouche	
30	3kal	Jovinus EP of Umbria	
		Ursinus EP	
31	4kal	Silvester P (+ Columba V of Sens)	
		X Hadrianum	
		X PLSd 8	
		X PLSd 11 original layer	
		X PLSd 11 supplement	
		X PLn XIV F 16	
		X kal } Mn 52	
		X sac }	
		X PLn IF 9 kalender	
		X kal } MESSINA 1483	
		X sac }	
		X kal } COSENZA 15-9	
		X sac }	
		X Nn VI 5 11	
		X Lvl 10048	
		X Pn 904	
		X ROUEN 1447	
		X Lvl 26655	
		X BAY 121	
		X COUTANCES 1557	
		X R 276	
		X Pn 1105	
		X Pn 14446	
		X R 273	
		X AVR 42	
		X PARIS 1543	
		X Olr Can 115 344	
		X LM 477	
		X LM 353	
		X ANGERS 1489	

SECTION 2. PRAYERS

- (i) Concordance tables - the proper prayers
of mass page 475
- (ii) Number of concordances and percentage
similarities between sources 488

(i) Concordance tables - the proper prayers of mass

The tables in this section are the basis of the discussion in Chapter 7. Prayers are listed for all masses where at least 12 of the 22 sources have a mass, if more than one source differs in choice of prayers from all others. Unica and lacunae are registered by a diagonal stroke /.

The following common abbreviations are used:

dne - domine	sc... - sanct...
dns - dominus	(e.g. scus - sanctus
ds - deus	scorum -
	sanctorum)
nr - noster	semp - sempiternae
nras - nostras (etc. for	sps - spiritus
other cases)	spm - spiritum (etc. for
ompc - omnipotens	other cases
pra - praesta	
qs - quaesumus	

The Sundays of Lent are cited in Roman numerals: e.g. L = Quinquagesima. pPe = post-Pentecost. f. = feria. The prayers are C. = Collecta, S. = Secreta, PC. = Postcommunio, SP. = Super populum.

The last word of the prayer incipit given in the tables is usually truncated for reasons of space.

	PLS 8 PLXIV F 16 Mm 52 MESSINA 1480 COSENZA 1549 Nv VI 5 II	ANGERS 1489 Le Mans 437 Le Mans 353 Ou Can 14 344 PARIS 1543	COUTANCES 1557 Lvl 20055 Pm 904 ROUEN 1447 Lvl 10048	ROUEN 276 Pm 1105 Pm 14446 ROUEN 273 Avanches 42
<u>Adv.2</u>				
1.S.Placare qs dne humilita	/ / X X X X	X X X	X X / X X	/ X X X
2.S.Sacrificium tibi dne		X X		X
<u>Adv.3 Sab</u>				
3.S.Sacrificiis presentibus	/ / X X X /	X X X X	X / /	/ X X X
4.S.Ecclesie tue dne munera		X	X X	X
<u>Adv.4</u>				
5.S.Sacrificiis presentibus	/ / X /	/ X / X X	X X / X X	X / X X X
6.S.Ecclesie tue dne munera	X X			
<u>Innocents (28/12)</u>				
7.S.Scorum tuorum nobis	/ X X X X /	X X X X	X X /	X / X X X
8.S.Adesto dne muneribus		X X	X X	
<u>Vig.Epiph.</u>				
9.P.Illumina qs dne populum	/ X X X X X	X X X X	X X / X X	X / X X X
10.P.Huius nos sacramenti		X X		
<u>L</u>				
11.P.Os ompc ds ut qui celes	/ X X X X	X X X X	X X / X X	X X X X X
12.P.Repleti dne sumus celes	X	X		
<u>L f.4</u>				
13.C.Pra dne fidelibus tuis	/ X X X X X	X X X	X X X X X	X X X X X
14.C.Concede nobis dne pres		X X		X
<u>L f.5</u>				
15.C.Ds qui culpa offenderis	/ X X X X X	X X X X	X X X X X	X X X X X
16.C.Da qs dne fidelibus		X X		
<u>L Sab</u>				
17.C.Adesto dne supplication	/ X X X X /	X / X	X X X X /	/ X X
18.C.Observationes huius ann	X X X	X X		X X
<u>L Sab</u>				
19.C.Fideles tui ds per tua	/ X X X X	X X / X	/ / / X	X X X X
20.SP.Tribue nobis ompc ds	X		X	
21.SP.Da populo tuo		X		X
<u>XL1 f.2</u>				
22.S.Munera dne oblata scifi	/ X X X X X	X X X X	X X / X X	X X X X X
23.S.Accepta sit tibi dne	X X X X	X		
<u>XL1 f.5</u>				
24.C.Devotionem populi tui	/	X		X
25.C.Ompc semp ds qui in obs	X X X X X	X X X X	X / X X X	X X X X
<u>XL1 Sab</u>				
26.C2.Ds qui nos in tantis	/ X X X X X	X X X / X	X X /	X X X X
27.C2.Ds qui delinquentes			X X	X
<u>XL1 Sab</u>				
28.SP.Ab oribus nos qs dne	/ X X X X	X / X X	/ X / / /	/ / X X
29.SP.Fideles tui ds pro tua	X	X		X
<u>XL2</u>				
30.S.Sacrificiis pres dne qs	/ X X X X X	X X X	X X / X X	X X X X X
31.S.Ecclesie tue dne munera		X X X		
<u>XL2 f.5</u>				
32.S.Presente sacrificio	/ X X X X X	X X X	X X / X X	X X X X X
33.S.Accepta tibi sint dne		X X X		
<u>XL2 Sab</u>				
34.S.His sacrificiis dne	X X X X	X X X X X	X X / X X	X X X X X
35.S.Hec in nobis sacrificia	X X X			
<u>XL3</u>				
36.S.Hec hostia dne qs emund	X X X X X X	X X X X	X X / X X	X X X X
37.S.Cuscipe qs dne devotorum		X		X
<u>XL3 f.3</u>				
38.SP.Tua nos dne protect	X X X X X	X X X X X	X X / X X	X X X X
39.SP.Concede misericors ds	X			X

	PLS 8 PL XIV f 16 Mm 52 MESSINA 1480 COSENZA 1549 Mm VI g 11	ANGERS 1489 Le Mans 437 Le Mans 353 Ov Can 15, 344 PARIS 1543	COUTANCES 1557 Lvl 20455 Pm 9047 Rouen 1447 Lvl 10048	Rouen 276 Pm 1105 Pm 14446 Rouen 273 Avanches 42
<u>XL3 f.5</u>				
40.C.Da qs dne rex eterne	X	X X		X
41.C.Concede qs ompc ds ut ie	X X X X X	X X /	X X X X X	X X X X
<u>XL3 f.5</u>				
42.S.Ds de cuius rore gratie	X /	X /		X
43.S.Fac nos dne qs ad sca	X X X X	X X X	X X / X X	X X X X
<u>XL3 f.5</u>				
44.SP.Subiectum tibi populum	X X X X X X	/ X	X X / X /	X X / X
45.SP.Purifica qs dne tuorum		X X X		X
<u>XL4 f.5</u>				
46.C.Pra qs ompc ds ut quos v	X X X X X	X X X	X / X X	X X X
47.C.Pra qs ompc ds ut saluta	X	X X		X
48.C.Concede qs ds ut sicut			X	X
<u>XL4 f.5</u>				
49.S.Purifica nos misericors	X X X X X X	X X X	X X / X X	X X X X X
50.S.Afficiatur hec hostia		X X		
<u>XL4 f.5</u>				
51.P.Celestia dona capientib	X X X X X X	X X X	X X X X	X X X X X
52.P.Sca tua nos qs dne		X X X		
<u>XL5 f.3</u>				
53.SP.Da nobis dne qs persev	X X X X X X	X X X	X X / X X	X X X X X
54.SP.Libera qs dne a peccatis		X X		
<u>XL5 f.5</u>				
55.S.Dne ds nr qui in his pot	X X X X X X	X X X	X X / X X	X X X X X
56.S.Concede nobis dne qs ut		X X X		
<u>XL5 f.5</u>				
57.P.Quod ore sumpsimus dne	X X X X X X	X X X	X X / X X	X X X X X
58.P.Vegetet nos dne et innov		X X X		
<u>XL5 f.5</u>				
59.SP.Esto qs dne propitius	X X X X X X	X X X	X X / X X	X X X X
60.SP.Succurre qs dne populo		X X X		X
<u>XL5 Sab</u>				
61.S.Cunctis nos dne qs reat	X X X X X X	X X X	X X / X X	X X X X
62.S.Pra qs ompc ds ut ie iun		X X		X
<u>XL5 Sab</u>				
63.P.Divini satiati muneris	X X X X X X	X X X	X X / X X	X X X X X
64.P.Adesto dne fidelibus tuos		X X		
<u>Palm Sunday</u>				
65.P.Per huius dne operationem	X X X X X X	X X X	X / / X X	X X X X X
66.P.Da nobis misericors		X X		
<u>Holy Week f.3</u>				
67.P.Sanctificationibus tuis	X X X X X X	X X X	X X / X X	X X / X X
68.P.Repleti dne sacri muneris		X X		
<u>Easter f.2</u>				
69.S.Suscipe dne qs preces	X X X X X	X X X	X X / X X	X X X X
70.S.Paschales hostias recen	X X X X X	X X X	X X	X X X X
<u>Easter f.2</u>				
71.P.Spiritus nobis dne	X X X X X	X X X	X X / X	X X X X X
72.P.Impleatur in nobis		X X		X
<u>Easter f.5</u>				
73.P.Exaudi dne preces nras	X X X X X X	X X X X	X X / X X	X X X X X
74.P.Spiritus nobis dne		X		X
		(likewise for f.6 and Sab)		
<u>Vip. Whitsun.</u>				
75.S.Munera dne qs oblata sac	/ X X X X X	X X X X	X X / X X	X X X X
76.S.Hostias populi tui		X X		X
<u>Vip. Whitsun.</u>				
77.P.Sci sps dne corda nra	/ X X X X X	X X X X	X X / X X	X X X X X
78.P.Pra qs ompc ds ut sps sc		X		X

	PL 56 8 PL XIV F 16 Mn 52 MESSINA 1480 GOSENZA 1549 Mn VI 9 II	ANGERS 1489 Le Mans 437 Le Mans 353 OU Can 15 344 PARIS 1543	COUTANCES 1557 Lvl 28655 Pm 904 ROUEN 1447 Lvl 10048	ROUEN 276 Pm 1105 Pm 14446 ROUEN 273 Avanches 42
Whitsun. f.2				
79.P.Adesto dne qs populo tuo	X X X X X X	X X X X	X X / X X	X X X X
80.P.Sci sps dne		X	(like 1557 for f.3)	X
Whitsun.f.4				
81.C.Mentes nras qs dne para	X X X X X X	X X X X	X X X	X X X X
82.C.Misericordie tue remed	X X		X	
83.C.Ompe et misericors ds ap		X	X X	X X X
84.C.Pra qs ompe .. ut sps sc	X X X	X X	X	
85.C.Mentes nras qs dne sps	X X X X X X	X X X X	X X / X X	X X X X
86.S.Accipe qs dne munus obl	X X X X X X	X X X X	X X / X X	X X X X
87.S.Sollemnis ieiunias exp	X X X X X X	X X X X	X X / X X	X X X X
88.P.Sumentes dne celestia	X X X X X X	X X X X	X X / X X	X X X X
89.P.Quos ieiunia votiva cas				X X X
90.P.Sci sps dne		X		X
Whitsun.f.5				
91.C.Pra qs ompe ds ut clari	X X X / /		X / X	X X X
92.C.Pra qs ompe .. ut sps sc	X	X X X X	X X	X X X
93.C.Concede qs ompe ds ut		X		X X
94.C.Annue misericors ds		X		X
Whitsun.f.5				
95.S.Hostias populi tui qs dne	X X X X X	X X X X	X / X	X X X X
96.S.Propicius dne qs hec dona		X X X X	X	
97.S.Sacrificia dne tuis obl			X	X
98.S.Munera dne qs oblata	X	X		
Whitsun.f.5				
99.P.Sacrificiis dne celest	X X X X	X X X X	X / X	X X X X
100.P.Pra qs dne ut a nris me		X X X X	X	
101.P.Sumpsimus dne sacri dona			X	X
102.P.Sacrificiis celestibus	X			
103.P.Sci sps dne	X	X		X
Whitsun.f.6				
104.P.Sumpsimus dne sacri dona	X X X X X X	X X X X	X X / X /	X X X X
105.P.Annue qs ompe ds ut sac				X X X
106.P.Sps scs dne		X		X
Whitsun.Sab				
107.Mentibus nris dne spm scm	X X X X X X	X X X X X	X X X X	X X X X
108.Ille nos igne qs dne sps	X X X X	X X X X	X X X	X X X
109.Ds qui ad animarum medel	X X X X	X X X X	X X X	X X X
110.Pra qs ompe ds ut saluta	X X X X	X X X X	X X X	X X X
111.Pra qs ompe ds sic nos ab	X X X X	X X X X	X X X	X X X
112.Ds qui tribus pueris	X X X X	X X X X	X X X	X X X
113.Ut accepta tibi sint dne	X X X X	X X X X	X X X	X X X
114.Prebeant nobis dne divin	X X X X X X	X X X X	X X X	X X X
115.Emitte spm scm qs dne qui	X X X X			X X X
116.Ds qui apostolis tuis	X X X X			X X X
117.Assit nobis qs dne	X X X X	X X X X		X X X
118.Mentes nras	X X X X	X X X X		X X X
119.Pra qs ompe et misericors	X X X X	X X X X		X X X
120.Da qs ecclesie tue	X X X X	X X X X		X X X
121.Mitte qs dne spm scm tuum	X X X X	X X X X		X X X
122.Pra qs dne famulis tuis ta			X X X	X X X
123.Da nobis qs dne regnum			X X X	X X X
124.Ds qui nos de presentibus			X X X	X X X
125.Ds qui non despicias corde			X X X	X X X
126.Ds qui misericordia tua			X X X	X X X
127.Hec oblatio dne ds cordis	X			X X X
128.Ds qui in his potius				X X X
129.Sumptum qs dne venerabile				X X X
130.Spm nobis dne		X		X X X

	PLS 8 PLXIV F 16 Mm 52 MESSINA 1480 COSENZA 1549 Nw VI 5 11	ANGERS 1489 Le Mans 437 Le Mans 353 Ou Can 11. 344 PARIS 1543	COUTANCES 1557 LVI 2155 P. 904 RELEN 1497 LVI 10048	ROUEN 276 P. 1105 P. 1446 ROUEN 273 Avanches 42
8ve Whitsun				
131.S.Munera dne oblata scif	X X X X	X	/	X / X
132.S.Scifica qs dne ds per	X X X X	X X X X	X X X X	X X
8ve Whitsun				
133.P.Proficiat nobis ad sal	/ X X X X X	X / X X X	X X / X X	X / X
134.P.Sci sps dne				X X
pPe 3				
135.P.Hec nos communio dne pur	X X X X X	X X X X X	X X / X X	X X X X
136.P.Sacris muneribus dne per	X			X
pPe 5				
137.S.Oblationibus qs dne plac	X X X X X	X X X X X	X X / X X	X X X X
138.S.Ascendant qs dne preces	X			X
pPe 17				
139.C.Tua nos dne qs gratia	X X X X X X	X /	X X X X X	/ X X
140.C.Absolve qs dne tuorum		X X X		X X
pPe 17				
141.S.Munda nos dne sacrificia	X X X X X X	X /	X X / X X	X X X
142.Pro nre servitutis augm		X X X		X X
pPe 17				
143.P.Purifica dne qs mentes	X X X X X	X /	X X / X X	X X X
144.P.Os ompc ds ut quos div	X	X X X		X X
pPe 18				
145.C.Da qs dne populo tuo d	X X X X X X	X / /	X X X X X	X X X
146.C.Ompc sempiternae ds mis		X X		X X
pPe 18				
147.S.Maiestatem tuam dne sup	X X X X X X	X / /	X X / X X	X X X
148.S.Huius te dne muneris		X X		X X
pPe 18				
149.P.Sanctificationibus tuis	X X X X X X	X / /	X X / X X	X X X
150.Celestis misericordie		X X		X X
pPe 19				
151. - as Hadrianum	X X X X X X	X / X /	X X X X X	X X X
152. - as pPe 17 Hadrianum		X		X X
pPe 20-23				
153. - as Hadrianum	X X X X X X	X / X	X X X X X	X X X
154. - as pPe 18-21 Hadr.		X X		X X
pPe 24				
155. - as Hadrianum	X X / X X X	/ / X /	X X X X X	X X X
156. - as pPe 22 Hadr.		X		X X

	PLS 8 PLS 11 PLS XIV F 16 Mn 52 MESS NA 1480 COSENZA 1549 Nn v 9 11	ANGUS 1489 Le Mans 1477 Le Mans 1553 Or Can. L. 1444 PAULUS 1541	CONTAINERS 1557 LVI 21455 Pw 904 ROUEN 1447 LVI 10048	ROUEN 276 Pw 1105 Pw 14446 ROUEN 273 Avanches 42
Lucy VI (13/12)				
501.S.Accepta tibi sit	/ X X X / X X	X X X X	X X X X	X X / X
502.S.Da virtutum celesti		X	X	X
503.P.Satiasti	/ X X / X X	X X X X	X X X X	X X / X
504.P.Leti dne sumpsimus Thomas AP (21/12)	X	X	X	X
505.P.Conserva dne popul	/ X X X X X X	X X /	X X X X X	X X X X X
506.P.Adesto nobis miser Silvester P (31/12)		X X		
507.S.Sci tui nos qs dne	X X X X X X X	X X / X X	X X	/ X X X
508.S.Scorum tuorum nobis Hilary EP (14/1)			X X X	X
509.C.Sci confessoris	X X //	/ / / /	/ / / /	/ / / X
510.C.Pra qs ompc ds ut	X X	X	X	X
511.C.Ds qui de corde	X X //	/ / / /	/ / / /	/ / / X
512.S.Pra nobis ompc ds	X X X			X
513.S.Annue qs ompc ds	X X	X / / / /	/ X / / /	X
514.P.Sumptis dne sacra	X X X / /	X / / / /	/ X / / /	/ / X X
515.P.Ds fidelium remun Maurus AB (15/1)	X X X X /	X / / /	X / /	/ / / X
516.C.Ds qui hodiernam d	X X X X	X	X	X
517.C.Ds qui eterne glor	X X	X	X	X
518.C.ds qui beatum	X X X X	X / / /	X / / /	/ / / X
519.S.Oblatis dne ob hon	X X X X	X / / /	X / / /	/ / / X
520.S.Super hec sacra li	X X	X	X	X
521.S.Sacris altaribus	X X X X	/ / / /	X / / /	/ / / X
522.P.Supplikes te rog	X X X X	/ / / /	X / / /	/ / / X
523.P.Adsit petimus cle	X X	X	X	X
524.P.Protegat nos Vincent M (22/1)	X	X		
525.S.Luneribus nris qs	X X X X X X X	X X X X	X X X X	X X X X
526.S.Hostias tibi dne Julian EP (27/1)		X	X	X
527.S.Respice & P.Divinis	X X X X X / /	X X /	X / / X /	X X / / X
528.S.Ompc & P.Sacramenta Blasius LPM (3/2)		X	X	
529.C.Plebs tua qs dne	/ / X X X X	/ / / /	/	/ X / / /
530.C.Ompc semp .. presu	X	X	X X X	
531.C.Ds qui hunc diem		X	X	
532.S.Presentia munera	/ / X X X X	/ / / / /	/ /	X X / / /
533.S.Sacrificiis qs dne	X		X	
534.S.Magnifica ds			X X	
535.P.Accepta esca spir	/ / X X X X	/ / / /	/ / /	X X / /
536.P.Sumpta qs dne sac	X		X X	
537.P.Corporis et sang Agatha VI (5/2)		X		X
538.C.Ds qui inter cetera	X X X X X X X	X X X X	X X X X X	X X X X X
539.C.Indulgentiam nobis Scholastica V (10/2)		X X		
540.C.Familiam tuam qs	X X X X X X	X X / /	/ / /	X X X
541.C.Ds qui beate	X	X	X X	X X
542.P.Quos celesti dne	X X X X X X X	/ X X /	X X / /	X X X X X
543.P.Satiasti nos dne Perpetua etc. (6/3)		X	X	
544.P.Pra nobis dne qs	X X X X X X X	X / / / /	/ / /	/ / / /
545.P.Beatorum Gregory P (12/3)			X X	X
546.S.Annue nobis dne	X X X X X X X	X X X X X	X X X /	X X / X
547.S.Annue dne qs inter			X	X

	PLSD 8 PLSD 11 PLSD XIV F 16 M 52 MESSINA 1480 COSENZA 1949 N 19 11	ANGERS 1489 Le Mans 437 Le Mans 353 Ov Can 15 344 PARIS 1543	CONTANCES 1557 Lut 2455 P 904 ROUEN 1447 Lut 10048	ROUEN 276 P 1105 P 1446 ROUEN 273 Avanches 472
(Greg.cont.)				
548.P.Ds qui beatum	X X X X X X X	X X X X X	X X X	X X X
549.P.Sumentes dne gaudia			X	X
550.P.Prestent nobis qs Benedict AB (21/3)				
551.C.Ompe sempiternae ds	X X X X X X	/ / /	X X X X X	X X X X X
552.C.Intercessio nos qs	X	X X		
553.S.Sacris altaribus	X X	/ / X	X X X X X	X X X X X
554.S.Oblata confessoris	X X X X X	X X	X X X X X	X X X X X
555.P.Protegat nos cum	X X	/ / X	X X X X	X X
556.P.Perceptis tui corp	X X X X X	X X	X X X X	X X X
557.P.Quos celestibus Ambrose EPD (4/4)			X	X X X
558.C.Ds qui propter ec	X X /	/ / / / /	/	/ / /
559.C.Ds qui per beati	X X X		X X	
560.C.Concede qs dne fid	X		X X	
561.C.Sci A. confessoris			X X	X X
562.C.Da qs ompe ds ut				
563.S.Hec in nobis sac	X X /	/ / / / /	/	/ X
564.S.Oblatis dne ad hon	X X X		X X X	X X
565.S.Supplicatione tibi			X X	X X
566.S.Hostias qs dne quas	X		X	X
567.P.Hec nos communio	X X /	/ / / / /	/	/ / X
568.P.Fidelium tuorum qs	X X X		X	X
569.P.Prestent nobis	X		X X	X
570.P.Beati A. confessor George M (23/4)			X X	X
571.S.Munera dne oblata	X X X X	X X X X	X X X X	X X X
572.S.Tanto placabiles	X X X	X	X	X X
573.P.Supplices te rog	X X X X X X X	X X X X	X X X X X	X X X X
574.P.Beati G. martyris Mark E (25/4)		X		X
575.S.Beati M. evang	X X X X X X X	X X X X	X X X X X	X X X X X
576.S.Hanc dne qs oblat		X X X		
577.P.Tribuent nobis qs	X X X X X	X X X	X X X	X X X
578.P.Pasti cibo spirit Philip & James APP (1/5)	X X	X X X	X X X	X X
579.P.Qs dne salutaribus	X X X X X X X	X X X X	X X X X	X X X X X
580.P.Beatorum apostol Alexander etc. MM (3/5)		X	X	
581.P.Reflecti participat	X X X X X X	X X X X	X X / X X	X X / X
582.P.Pasce nos dne tuor Gordian & Epim. MM (10/5)		X		X
583.S.Hostias tibi dne	X X X X X	X X X X X	X X X X X	X X X
584.S.Grata tibi sint Nereus etc. MM (12/5)	X X			X X
585.C.Semper nos dne	X X X X	X X X X	X X	X X X
586.C.Pra qs ompe ds ut	X X X	X	X X X	X X
587.S.Scorum tuorum dne	X X X	X X X	X X	X X X
588.S.Semper nos dne	X X X		X X X	X
589.S.Munera eius dne Urban I PM (25/5)	X	X X		
590.S.Hec hostia dne qs	X X X X /	X X X X	X / X X X	X X X X
591.S.Munera qs dne tibi	X X	X		X
592.P.Reflecti participat	X X X X /	X X X X	/ X X X	X X
593.P.Beati U. martyris Marcellinus & Peter MM (24)	X X	X	X	X X X
594.S.Hostia hec qs	X X X X X X /	X X X X	X X X X X	X X X X
595.S.Votiva dne		X		X X

	PLSD 8 PLSD 11 PLN XIV F 16 M-52 MESSINA 1480 COSENZA 1549 M-61 9 II	ANGERS 1489 Le Mans 437 Le Mans 353 OU Can 15 344 PARIS 1543	COMPTANCES 1557 Lvl 21055 P-904 ROUEN 1497 Lvl 10048	ROUEN 276 P-1105 P-14446 ROUEN 273 Avanches 452
<u>Nedard & Gildard EFP (8/6)</u>				
596.C.Ds qui scam nobis	/ X X X X / /	X / / /	X X X /	X / / / X
597.C.Ds qui nos scorum	/ X X X X / /	X / / /	X X X X	X / / / X
598.S.Respice as dne nop	/ X X X X / /	X / / /	X X X /	X / / / X
599.S.Suscipe dne munera	/ X X X X / /	X / / /	X	X / / / X
600.P.Gratias tibi agim	/ X X X X / /	X / / /	/ X X /	X / / / X
601.P.Corporis sacri Parnabys AP (11/6)	/ X X X X / /	X / / /	X	X / / / X
602.C.Ds qui universum	/ X X X X /	/	X /	X / / / X
603.C.Ecclesiam tuam dne	X X X X	X X X	X X X	X X X X
604.C.Qs ompc dne ut bea	X X X X	X X X	X X X	X X X X
605.C.Sci B. apostoli	X X X X	X X X	X X X	X X X X
606.C.Exaudi dne populum	X X X X	X X X	X X X	X X X X
607.S.Oblationis nre tua	/ X X X X X /	/ /	X X /	/ X /
608.S.Sacrandum tibi dne	/ X X X X X /	/ /	X X /	/ X /
609.S.Munera dne oblata	/ X X X X X /	/ /	X X /	/ X /
610.S.Sacrificium nrum	/ X X X X X /	/ /	X X /	/ X /
611.P.Quod de altari tuo	/ X X X X X /	/ /	X X /	/ X /
612.P.Perceptis dne sac	/ X X X X X /	/ /	X X /	/ X /
613.P.Supplices te rog	/ X X X X X /	/ /	X X /	/ X /
614.P.Sumpsimus dne div	/ X X X X X /	/ /	X X /	/ X /
Basilides etc. NM (12/6)	/ X X X X X /	/ /	X X /	/ X /
615.C.Sorum .. natalicia	/ X X X X X /	/ /	X X /	/ X /
616.C.Sorum .. venerando	/ X X X X X /	/ /	X X /	/ X /
617.P.Semper dne scorum	/ X X X X X /	/ /	X X /	/ X /
618.P.Sorum .. solemnia	/ X X X X X /	/ /	X X /	/ X /
<u>Mark & Marcellien NM (18/6)</u>	/ X X X X X /	/ /	X X /	/ X /
619.C.Pra.S.Munera	/ X X X X X /	/ /	X X /	/ X /
620.C.Sorum.S.Suscipe	/ X X X X X /	/ /	X X /	/ X /
<u>Gervase & Proth. NM (19/6)</u>	/ X X X X X /	/ /	X X /	/ X /
621.C.Ds qui nos annua	/ X X X X X /	/ /	X X /	/ X /
622.C.Sorum tuorum nos	/ X X X X X /	/ /	X X /	/ X /
623.S.Oblatis qs dne pla	/ X X X X X /	/ /	X X /	/ X /
624.S.Concede nobis ompc	/ X X X X X /	/ /	X X /	/ X /
625.P.Hec nos communio	/ X X X X X /	/ /	X X /	/ X /
626.P.Da qs ompc ds ut	/ X X X X X /	/ /	X X /	/ X /
<u>John & Paul NM (26/6)</u>	/ X X X X X /	/ /	X X /	/ X /
627.P.Sumpsimus dne scor	/ X X X X X /	/ /	X X /	/ X /
628.P.Celesti munere sat	/ X X X X X /	/ /	X X /	/ X /
<u>Leo P (28/6)</u>	/ X X X X X /	/ /	X X /	/ X /
629.C.Ds qui beatum L.	/ X X X X X /	/ /	X X /	/ X /
630.C.Ds qui anime famuli	/ X X X X X /	/ /	X X /	/ X /
631.S.Annue nobis dne ut	/ X X X X X /	/ /	X X /	/ X /
632.S.Oblata maiestatis	/ X X X X X /	/ /	X X /	/ X /
<u>Vig.Peter & Paul APP (28/6)</u>	/ X X X X X /	/ /	X X /	/ X /
633.C.Pra qs ompc ds ut	/ X X X X X /	/ /	X X /	/ X /
634.C.Ds qui nobis apost	/ X X X X X /	/ /	X X /	/ X /
635.S.Munus populi tui	/ X X X X X /	/ /	X X /	/ X /
636.S.Munera dne tue glor	/ X X X X X /	/ /	X X /	/ X /
637.P.Quos celesti dne al	/ X X X X X /	/ /	X X /	/ X /
638.P.Sumptis dne remed	/ X X X X X /	/ /	X X /	/ X /
<u>Peter & Paul APP (29/6)</u>	/ X X X X X /	/ /	X X /	/ X /
639.P.Quos celesti dne	/ X X X X X /	/ /	X X /	/ X /
640.P.Sumptis dne remed	/ X X X X X /	/ /	X X /	/ X /
<u>Tr.Ord.Martin EP (4/7)</u>	/ X X X X X /	/ /	X X /	/ X /
641.C.Ds qui populo tuo	/ X X X X X /	/ /	X X /	/ X /
642.C.Ompc sempiternae ds	/ X X X X X /	/ /	X X /	/ X /
643.S.Ompc sempiternae ds	/ X X X X X /	/ /	X X /	/ X /
644.S.Respice dne popul	/ X X X X X /	/ /	X X /	/ X /

	PLS 8 PLS 11 PLXIV F 16 M 52 MESSINA 1480 COSENZA 1549 N. V. 9 II	ANGERS 1489 Le Mans 437 Le Mans 353 Ov Can 11 344 PARIS 1543	CONTANCES 1557 Lut 24455 P. 904 ROUEN 1497 Lut 10048	ROUEN 276 P. 1105 P. 1446 ROUEN 273 Avanches 472
(Martin cont.)				
645. P. Sacramenta salutis	/ / X X / /	X X / X X	X X X X	X X X X
646. P. Ompe et misericors			X	X
647. P. Gratias agimus tibi 8ve Peter & Paul (5/7)				X
648. P. Protege dne	/ X X X X X	X / X X	X X X X X	X X X X
649. P. Peatorum apostolor	X X	X	X	X X X
650. P. Dignus vite eterno Tr. Benedict AB (11/7)				X
651. C. Ompe sempiternae ds	/ / X X /	/	/ X X /	X X X X X
652. C. Intercessio nos qs Praxedis VM (21/7)	X X	X X X X	X X X	X X X X
653. C. Da os ompe ds ut	/ / X X X X	/ / / X /	/ / X X /	X / X X
654. C. Assit plebi tue	X			X
655. S. Suscipe qs dne ob	/ / X X X X X	/ / / X /	/ / X X /	/ / X
656. S. Hostia .. virginis				X X
657. P. Prosit plebi tue	/ / X X X X X	/ / / / /	/ / X X /	/ / X
658. P. Os dne salutaribus Mary Magdalen (22/7)				X X
659. C. Largire nobis clem	/ / X X X / X	/ X X X X	/ X X X X	X X X X
660. C. Sacratissimam dne	X			X X X X
661. S. Salutaris hostie	/ / X X X X X	/	/ X X X	X X X X
662. S. Hanc nre servitutis		X X	X	X X
663. S. Offerimus dne prec		X X		
664. S. Hanc igitur oblat				X X
665. P. Prebeat nobis dne	/ / X X X X X	/	/ X X X	X X
666. P. Scificet nos qs d		X X X X	X	X X
667. P. Auxilium tuum Wandrilie AB (22/7)				
668. C. Ompe. S. Hostias. P. Su	/ / X X / / /	/ / / / /	/ X X X /	X X X X
669. C. Ds. S. Sacrif. P. Tua Apollinaris EPM (23/7)				X X X X
670. C. Clemenciam tuam qs	/ / X X	/ / / /	/ X X X	X X X X
671. C. Sci A. dne confess	X		X	X X X
672. C. Ds fidelium remun	X	X X	X	X X
673. C. Ds qui nos beati				X X
674. C. Pra qs ompe ds ut 1	X			X X
675. S. Sicut ad munera Abe	/ / X X X X	/ /	/ X X X	X X X X
676. S. Hostias tibi dne	X	X X	X X X	X X X X
677. S. Munera dne oblata	X	X		X X X
678. P. Sicut dedisti dne	/ / X	/ / / /	/ X X	X X X
679. P. Repleti cibo potuq	X			X X X
680. P. Sumentes dne gaudia		X X	X X	X X X
681. P. Annue dne qs ut mys			X	X X X
682. P. Sacramenti percept	X X			X X X
683. P. Sacramentorum tuor Christoph. & Cucuf. M (25/7)	X			X X X
684. C. Adiuvet nos qs	/ / X X X /	/ / X / /	/ / /	/ / X /
685. C. Ds qui scam nobis	X			X X
686. C. Martirum tuorum			X X	X X X
687. S. Accepta sit in con	/ / X X X /	/ / / / /	/ / X X	/ / X /
688. S. Presentia munera	X		X	X X X
689. S. Sacrificium dne			X X	X X X
690. P. Perceptis dne mun	/ / X X X /	/ / / / /	/ / X X	/ / X /
691. P. Sumpsimus dne	X		X	X X X
692. P. Da os ompe ds ut my Samson EP (28/7)			X X	X X X
693. C. Ds qui nos ad sci	/ / X / X / /	/ / / / X	/ X X /	/ X X
694. C. Ompe sempiternae ds			X X X	X X X
695. C. Sacrosco a dno			X	X X X

	PLSD 8 PLSD 11 PLXIV F 16 M 52 MESSINA 1490 COSENZA 1549 N 619 II	ANGERS 1489 Le Mans 437 Le Mans 353 OU Can 15 344 PARIS 1543	CONTANCES 1557 LVI 23455 Pw 904 ROVEN 1497 LVI 10048	ROVEN 276 Pw 1105 Pw 14446 ROVEN 273 Avanches #2
(Samson cont.)				
696.P.Conserva nos qs dne	/ / X / X / /	/ / / / /	/ / / /	/ / / X
697.P.Ds qui hunc diem			X X X	X X
698.P.Te qs dne conditor Felix etc. (29/7)			X	X
699.C.Infirmilitatem nram	/ /	/ X X X X	/ X X X X	X X X X X
700.C.Pra qs dne ut sicut	X X X X X	X X X X	X X X X	X X X X X
701.C.Sci F. dne confess	X	X		
702.S.Accepta sit in con	/ /	/ X X X	/ X X X	X X X X X
703.S.Hosties tibi .. pro	X X X X X	X X X X	X X X X	X X X X X
704.S.Hostias tibi .. com	X	X		
705.P.Spiritus nobis dne	/ /	/ X X X	/ X X X	X X X X X
706.P.Pra qs ompe ds ut	X X X X X	X X X X	X X X X	X X X X X
Abdon & Sennen 11' (30/7)				
707.S.Fec hostia qs dne	/ / X X X X	/ X X X X	/ X X X X	X X X X X
708.S.Munera tibi dne	X	X	X	
709.P.Per huius dne oper	/ / X X X X	/ X X X X	/ X X X X	X X X X X
710.P.Populum tuum dne	X	X		
Germanus EP (31/7)				
711.C.Ds qui hodiernam	/ / X / X X /	/ / X X /	/ / X X	/ / X X
712.C.Exaudi nos ds sal			X X	X
713.S.Sacrificium dne tibi	/ / X / X X /	/ / X X	/ / X X	/ / / X X
714.S.Munera nra		X	X	
715.S/P.Altaribus tuis			X	X
716.P.Tua sca sumentes	/ / X / X X /	/ / X X	/ / X X	/ / / X
717.P.Repleti dne		X	X	
Macchabees MM (1/8)				
718.S.Iterata dne myst	/ / X X X X /	/ X X X X	/ X X X X	X X X X X
719.S.Accepta sit in cons		X		X X X
720.S.Votiva misteria				X
Stephen I PM (2/8)				
721.S.Munera tibi dne dic	/ / X X X X	/ X X X X X	/ X X X X X	X X X X X
722.S.Munera dne oblata s	X X			
Inv.Stephen etc. (3/8)				
723.C.Ds qui es scorum	/ / X / X / X	/ X X X X X	/ X X X X X	X X X X X
724.C.Ds qui ad celebrand				X X X
725.S.Munera tibi dne nre	/ / X / X X	/ X X X X X	/ X X X X X	X X X X X
726.S.Sacrificium tibi	X	X		
727.S.Suscipe munera		X		
728.P.Sumpsimus dne	/ / X X X X	/ X X X X	/ X X X X X	X X X X X
729.P.Os dne salutaribus	X	X X		
730.P.Epularum tuarum				X X
731.P.Auxilientur nobis	X	X		
Transfiguration (6/8)				
732.C.Ds qui hodierna die	/ / X X X X /	/ / / X	/ / X X X	X X X X X
733.C.Ds qui splendorem		X	X X X	X X X X X
734.P.Ds .. libamine ren	/ / X X X /	/ / X /	/ / X X	X X X X X
735.P.Ds .. transfigurat	X X	X	X X	X X X X X
Donatus EP (7/8)				
736.C.Ds tuorum gloria	/ / X X X X X	/ X X X X	/ / X X	X X X X X
737.C.Ds qui es scorum		X	X	
738.P.Votiva nos dne sac	/ / X X X X	/ X X X X	/ / X	X X X X X
739.P.Ompe sempiterna ds		X	X	X X X X X
740.P.Ompe et misericors	X		X X	X X X X X
Laurence M (10/8)				
741.S. Accipe qs dne mun	/ / X X X X X	/ X X X X	/ X X X	X X X X X
742.S.Sacrificium nrum			X X	
743.S.Suscipe dne qs		X		

	PLSD 8 PLSD 11 PLXIV F 16 Mw 52 MESSINA 1480 COSENZA 1549 Nw v g 11	ANGES 429 Le Mans 427 Le Mans 353 Ov Can 18.344 PARIS 1543	CONTANCES 1557 Lvl 2465 Pw 904 ROUEN 1447 Lvl 10048	ROUEN 276 Pw 1105 Pw 1446 ROUEN 273 Avanches 472
(Laurence cont.)				
744.P.Sacro munere sat	/ / /	/ X X / X	/ X X X X	X X X X X
745.P.Supplikes te rog Eusebius (14/8)	X X X X			
746.P.Reflecti cibo pot	/ X X X	/ / X X	X X X X	X X X X
747.P.Sci E. confessoris	X X	X	X	X X X
748.P.Conserva qs dne fam Assump.BIV (15/8)	X X			X X
749.S.Subveniat dne plebi	/ X X X X X	X X X X X	X X X X X	X X X X
750.S.Intercessio qs dne 8ve Laurence (17/8)	X			X X X
751.S.Beati L. martyr	/ X X X X	X X X / X	X X X X	X X X X
752.S.Iterata festivit			X	X
753.S.Sollemnitas nobis sit Magnus M (19/8)	X X			
754.C.Adesto dne suppl	/ / X / X X	X / X X	X / / X /	X X / / /
755.C.Fra qs ompe ds ut Timotheus etc. MM (22/8)	X	X		
756.S.Accepta tibi sit	/ X X X X X	X X X X	X / X X X	X X X X
757.S.Offerimus tibi dne Augustine EPD. (28/8)	X X X	/		X
758.C.Adesto supplicat	/ / X X X	X X X X X	X X X	X X X X X
759.C.Ds qui beatum A. Hermes M (28/8)	X X		X X X	
760.C.Ds qui beatum H.	/ X X X X X X	X X X X	X X X X X	X X X X
761.C.Intercessio dne		X		X
762.S.Sacrificium tibi	/ X X X X X	X X X	X X X X X	X X X X
763.S.Munera nra dne qs Sabina M (29/8)	X	X X		X
764.S.Hostias tibi dne	/ X X X X X X	X X X X	/ X X X	X X X X X
765.S.Gratanter dne		X	X	
766.P.Divini muneris lar	/ X X X X X	X X X X	X / X X X	X X X X
767.P.Purificet nos dne Epidius AB (1/9)	X	X		X
768.C.Pretende nobis dne	/ / X X X X X	X /	X X X X	/ X / X X
769.C.Intercessio nos Nativ.BW (8/9)		X X X	X	
770.C.Supplicationem ser	/ X X X X X	X X X	X X X X X	X X X X X
771.C.Famulis tuis qs Exaltatio Crucis (14/9)	X	X X		
772.C.Ds qui unigeniti	/ X X X X X	X X X	X X X X X	X X X X
773.C.Ds qui nos hodie	X	X X		X
774.S.Jesu Christi dni	/ X X X X	X X /	/ X	
775.S.Vota humilitatis	X X X X			
776.S.Devotas dne hum	X	X	X X X	X X X X X
777.S.Supplikes te dne	X	X		
778.P.Qs ompe ds ut quos	/ X X X X	X X X	X X X	X X X X
779.P.Jesu Christi dni	X X X X	X	X X X	X X X X
780.P.Adesto familie tue	X	X		X
781.P.Reflecti cibo potuq Cornelius & Cyprian (14/8)		X	X	
782.S.Adesto dne supplic	/ X X X X X	X X X	X / X X	X X X
783.S.Plebis tue dne mun	X	X X X	X	X X X
784.C.Infirmatatem	/ X X X X X X	X X X X	X X / X X	X X X X
785.C.Beatorum martyrum Maurice etc. (22/9)		X		X
786.C.Ds qui es omnium	/ X X X X	X X X	X X X	X X X X
787.C.Annue qs ompe ds	X X X X	X X X	X X	X X X

	PLSD 8 PLSD 11 PL-XIV F 16 Mm 52 MESSINA 1480 COSEIZA 1549 Nm vi 9 11	ANGERS 1429 Le Mans 437 Le Mans 353 Ov Cam. 116. 344 PARIS 1543	CONTANCES 1557 Lvi 2165 Pm 944 ROUEN 1447 Lvi 10048	ROUEN 276 Pm 1105 Pm 1446 ROUEN 273 Avanches 42
Cosmas & Damian M' (27/9)	/ X X X X X	X X X	X X X X X	X X X X
788.C.Pra.S.Scorum.P.Prot	X	X X	X	X X X
789.C.Mag.S.In tu.P.Sit n				X
Jerome D (30/9)				
790.C.Ds qui nobis per	/ X X X X X	/ / / /	X X	X
791.C.Sci nos dne J.	X	X	X X X	X X X
792.C.Ecclesiam tuam dne				X X X
793.S.Accepta sit in con	/ X X X X /	X X /	X / X X X	X X
794.S.Hostias tibi dne	X	X	X	X
795.S.Donis celestibus		X		X
796.S.Supplicationis nre				X X
797.P.Exultet dne popul	/ X X X /	X X X /	X / X X X	/ X / X
798.P.Ompc sempiternae ds	X X	X		X
Remigius etc. (1/10)				
799.C.Exaudi dne pop	/ X X X X X	X X /	X X X X X	X X X X
800.C.Ds qui nos scorum	X	X X		X
801.C.Scorum confessorum				
802.S.Offerimus tibi dne	/ X	/ /	X X X	X X X /
803.S.Preces nras qs dne	X X X X X	X X	X X	X
804.S.Suscipe dne munera		X X		
805.P.Benedictionis tue	/ X		X X X	X / /
806.P.Repleti sacramento	X X X X X	X / / / /	X X	X X
Leodegarius EP' (2/10)				
807.S.Ds qui oc.P.Pace	/ X X	/ / /	/	
808.S.Concede.P.Celesti	X X X		X X X X	X X
809.S.Offerimus.P.Concede	X	X X		X X
810.S.Pra qs.P.Sumpsimus				
Fides V (6/10)				
811.C.Qs.S.Ds.P.Prosit	/ / / X X X /	X / / / /	X X X X /	X / /
812.C.Ds.S.Suscipe.P.Quos				X X
Dionysius etc. (9/10)				
813.C.Ds qui hodierna	/ X X X X X X	X X X X X	X X X X	X X X X
814.C.Ds qui hunc diem			X	X
815.S.Hec munera dne que	/ X		X X X	X
816.S.Hostia dne qs quam	X X X X	X X X X	X	X X
817.S.Oblata tibi dne	X	X	X	
818.S.Suscipiat clement				X X
819.P.Qs ompc ds ut qui	/ X X X	X X X		X X /
820.P.Sumptis dne muniamu	X			X
821.P.Sumptis dne sacram	X X	X X	X X	
822.P.Sacramentorum tuor			X X X	X
Quintinus M (31/10)				
823.C.Ds.S.In com.	/ X	/ / /	/ / / /	/ / / X
824.C.Qod.S.Mag.	X			X
825.C.Osd fid.S.Oblatis	X X X			
826.C.Adesto dne S.Host d	X	X		
827.C.Ds qui nos S.Host l			X	
Martin Tr. (11/11)				
828.S.Da misericors ds	/ X X X	X X /	X X X X	X X X
829.S.Hec munera dne que	X X X			X
830.S.Beati M. pontif		X X		
831.S.Suscipe dne preces			X	X
Menas M (11/11)				
832.S.Muneribus P.Da qs d	/ X X X X X	X X / X	/ X X X /	X X / X
833.S.Beati M. P.Benedict	X	X		X
Bricius EP (13/11)				
834.C.Exaudi dne	/ X X /	/ / / /	/ X /	X / X
835.C.Ompc sempiternae ds	X X		X X	X X
836.C.Misericordiam	X		X	X
837.C.Conserva qs dne	X	X	X	X

	PLS 8	PLS 11	PLS XIV F 16	M 52	MESSINA 1480	COSENZA 1549	M 59 II	ANGERS 1489	Le Mans 1437	Le Mans 893	OL CAN. I.E. 8444	PARIS 1543	CONTANCES 1557	LVI 23555	P 904	ROUEN 1447	LVI 10048	ROUEN 276	P 1105	P 1446	ROUEN 273	AVRANCHES 42
(Priscus cont.)																						
838.S.Sci B. confessoris	/ X						/ /	/ / / / /					/		X /				/ /		X	
839.S.Manus quod tibi off				X X										X				X				
840.S.Sci confessoris		X												X						X		
841.P.Ds fidelium remun	/ X						/ /	/ / / / /					/						/		X	
842.P.Conserva qs dne				X X																		
843.P. Quos celesti dne																X						
844.P.Plebs tua dne		X													X X						X	
845.P.Scificet nos qs dne													X					X				
Cecilia VII (22/11)																						
846.C.Ds qui nos annua	/	X X X X X						X X X X X					X X X X X					X X X X				
847.C.Ompc sempiterne ds	X																			X		
848.P.Satiasti dne famil	/	X X X X X						X X X X					X X X X					X X X X				
849.P.Hec nos dne tua	X								X				X					X			X	
Clement I P' (23/11)																						
850.C.Ds qui nos annua	/	X X X X X X						X X X X					X X						X X		X	
851.C.Ompc sempiterne ds									X					X X X				X X		X		
852.S.Munera dne oblata	/	X		X X				/ X X X					X					X				
853.S.Sacrificium tibi		X		X X					X				X	X X X				X X		X X		
854.P.Corporis sacri et p	/	X X X X X						X X X X					X X					X				
855.P.Beati C. qs dne		X							X							X				X X		
856.P.Purificet nos qs													X X					X X				
Felicitas I' (23/11)																						
857.S.Vota populi P.Suppl	/	X / X X X						/ X / / X					X X X X X					X X X X				
858.S.Munera P.Pra dne	X																	X			X	
Chrysoronus I' (24/11)																						
859.P.Tui dne perceptione	/	X X X X X						X X X / X					X X X X					X X X X				
860.P.Annue dne qs ut mys	X												X					X			X	

(ii) Number of concordances and percentage similarities
between sources

The number of concordances between each pair of sources is given in the top left corner of each square. The percentage similarity between each pair of sources is given in the lower right corner. The number of prayers in each source is stated immediately after the siglum for each source; but it is not upon this figure that the percentage figure is calculated. The percentage is calculated upon the number of occasions when both sources being compared have a prayer: this number is not actually stated on the table, but can be calculated, if desired, by working back from the given figures. Thus for the prayers of the temporale, PLsd 8 has 26 concordances with Angers 1489, giving a percentage of 72. 26 is 72% of 36. So the number of occasions on which PLsd 8 and Angers 1489 both have a prayer is 36.

Percentages below 50 are not given.

Prayers of the tempore	57	53	11	55	50	54	50	50	56	56
	Countances 1557	LM A88 26655	Pm lat 904	Rover 1497	LM A88 10048	R 276	Pm lat 1105	Pm lat 14446	R 273	Avr 42
Phs 8 37	29 78	26 72	5 83	29 78	25 71	14	19 51	26 79	28 76	29 78
Phm XN F 16 52	44 88	41 84	10 91	45 88	39 83	31 62	30 61	34 74	47 90	38 73
Mm 52 55	44 83	43 83	9 90	45 83	39 80	33 62	30 61	35 71	48 87	39 71
Mess na 1480 55	46 87	43 83	10 91	47 87	39 80	32 60	31 63	36 72	48 87	42 76
Cosenza 1549 55	46 87	44 85	11 100	48 89	42 86	32 60	33 67	39 80	47 85	41 75
Nm VI 9 11 51	45 92	41 85	10 100	44 88	42 89	33 66	32 67	34 76	45 88	36 71
Angers 1489 54	44 85	46 90	9 90	44 83	39 81	32 62	31 63	35 73	46 85	38 70
LM 437 49	20	23	4 57	22	20	26 55	24 56	17	25 51	22
LM 353 51	23	24	6 67	26 51	25 53	24	25 53	22	28 55	18
Ob Can 16 344 52	21	19	2	21	15	26 52	19	20	22	16
Paris 1543 49	32 68	33 72	4	33 69	31 72	37 79	34 79	30 68	35 71	26 53

Prayers of the Sanctorale		89 Constances 1557	112 Lut 1488 26655	115 Pr lat 904	126 Rouen 1497	112 Lut 1488 10048	122 R 276	120 Pr lat 1105	98 Pr lat 14446	127 R 273	125 Avg 421
PL 58 8	33	15	12	11 58	11	7	10	13 52	15 68	12	28 90
PL 58 11	91	49 60	36	35	35	24	36	41 51	30	31	75 87
PL 14 XIV F. 16	136	46 53	63 57	82 74	85 70	69 63	62 52	57	54 56	100 81	60
Mn 52	131	52 60	66 62	69 64	76	62 58	68 59	59 51	47 51	84 71	62 52
Messina 1480	134	52 61	63 59	74 68	81	63 59	69 59	50	47	95 79	48
Cosenza 1549	114	45 56	54 60	59 59	66	53 54	57 55	48	44 52	70 66	47
Nm VI 9 11	106	48 65	62 70	61 69	67	56 60	57 60	52 55	53 64	62 63	40
Angers 1489	82	48 66	43 63	45 65	47	39 60	47 64	46 62	36 59	47 66	40 52
LM 437	91	44 61	52 67	58 71	66	60 69	57 64	56 64	46 58	65 73	42
LM 353	102	37 54	52 63	49 54	57	63 67	56 58	57 59	42 52	61 62	40
Or Can 12. 344	85	35 59	25	32	32	38	25	42 53	35	35	46 57
Paris 1543	107	38	53 58	58 62	64	62 67	57 58	47	42 52	59 58	35

All prayers		Contances 1557 143	Lv1 A28 24655 165	Pn lat 904 120	Rouen 1497 181	Lv1 A28 10048 162	R 276 176	Pn lat 1105 170	Pn lat 11446 148	R 273 183	AvR 42 181
PLs 8	33	15	12	11 58	11	7	10	13 52	15 68	12	28 90
PLs 11	91	49 60	36	35	35	24	36	41 51	30	31	75 87
PLn XIV F 16	188	90 66	104 65	92 75	130 75	108 69	93 55	87 53	88 62	147 84	98 57
Mn 52	186	96 69	109 69	78 66	121 70	101 65	101 60	89 54	82 58	132 76	101 58
Messina 1480	189	98 71	106 67	84 70	128 74	102 65	101 60	81	83 58	143 81	90 52
Cosenza 1549	169	91 68	98 69	70 63	114 72	95 64	89 57	81 53	83 62	117 73	88 56
Mn VI 9 11	157	93 76	103 75	71 72	111 75	98 70	90 62	84 59	87 68	107 72	76 52
Angers 1489	136	92 74	89 75	54 68	91 71	78 69	79 63	77 63	71 65	93 74	78 60
LM 437	140	61 54	75 60	62 70	88 65	80 62	83 61	80 61	63 51	90 65	64
LM 353	153	60	76 58	55 56	83 56	88 62	80 54	82 57	64 51	89 59	58
Or Can 1.5 344	137	36 51	44	34	53	53	51	61	55	57	62
Paris 1543	156	70 57	86 63	62 60	97 66	93 69	94 64	81 58	72 58	94 63	61

SECTION 3. ALLELUIA SERIES

(i) Post-Pentecost series - numerical order	page 499
(ii) Post-Pentecost series - alphabetical order of sources	504
(iii) List of post-Pentecost alleluias	509
(iv) Number of concordances and percentage similarities between sources	511
(v) Easter week alleluias	522

(i) Post-Pentecost series - numerical order

In the first statement of post-Pentecost alleluias in North French, English and Sicilian sources the series are given in numerical order, beginning with series whose alleluia psalm verses are nearest the beginning of the psalter.

The series of Pn lat.13254 (p.500) has been ordered numerically for this purpose: on p.508 it will be seen that its original numerical ordering is somewhat erratic. Three other series with momentary irregularities in their numerical ordering have not been permitted to disturb the overall sequence of sources: R 305 (p.502), Pn lat.13255 (p.503) and CA 75 (p.503). The irregular alleluias are given in square brackets.

980 12	7 ²	7 ¹²	17 ²	(20 ²)	22 ¹	46 ²	47 ¹	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ²	94 ³	107 ²	113 ^{8"}	(116 ¹)	(124 ¹)	129 ¹	137 ¹	146 ³
Tro 522	-	-	-	-	30 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	96 ¹	104 ¹	107 ²	113 ^{8"}	116 ¹	124 ¹	129 ¹	145 ²	146 ³	147 ¹²	147 ¹⁴
CA 79	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	78 ⁹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ^{8"}	116 ¹	129 ¹	-	148 ²	-
CAMARAI 1507	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	145 ²	146 ³	146 ³
CA 60	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	147 ¹⁴	-
BAY 121	-	-	-	-	-	-	-	-	80 ²	87 ²	89 ¹	92 ¹	-	-	-	-	-	-	-	-	113 ^{8"}	129 ¹	-
CA 61	-	-	-	-	-	-	-	-	-	-	-	94 ¹	94 ³	97 ¹	104 ¹	107 ²	113 ^{8"}	116 ¹	117 ¹⁶	124 ¹	-	-	-
LM 154	-	-	7 ¹²	-	-	-	-	-	-	-	-	-	-	-	104 ¹	107 ²	110 ⁹	124 ¹	129 ¹	145 ²	146 ³	147 ¹²	117 ¹⁶
R 305	-	-	20 ²	-	[20 ²]	-	-	-	-	-	-	-	-	-	-	113 ^{8"}	116 ¹	116 ²	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴
LM 155 34662	-	-	-	-	46 ²	-	-	-	-	-	-	-	-	-	-	-	-	117 ¹⁶	-	-	-	146 ³	147 ¹⁴
Lva L404	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	124 ¹	129 ¹	145 ²	146 ³	147 ¹²	-
NOYON (541)	-	-	-	-	-	-	-	-	87 ²	89 ¹	94 ³	94 ¹	107 ²	113 ^{8"}	117 ¹⁶	121 ¹	124 ¹	129 ¹	137 ¹	-	-	147 ¹⁴	148 ²
LVI 155 15419	-	-	-	-	-	-	-	80 ²	-	-	92 ¹	-	94 ³	96 ¹	97 ¹	99 ²	104 ¹	107 ²	113 ^{8"}	116 ¹	129 ¹	137 ¹	144 ³
CUNY (1493)	-	-	-	-	-	64 ²	77 ¹	-	-	-	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ^{8"}	116 ¹	129 ¹	137 ¹	145 ²	146 ³	147 ¹²	147 ¹⁴
OL Dorey 579	-	-	-	-	-	-	-	-	-	-	-	-	-	-	113 ^{8"}	116 ¹	117 ¹⁶	124 ¹	129 ¹	-	-	-	-

(ii) Post-Pentecost series - alphabetical order of sources

While the first statement of post-Pentecost alleluia series was arranged in numerical order, facilitating recognition of any one series in relation to its fellows, this second statement arranges the sources in alphabetical order. Since, as throughout the thesis, sigla are used for sources, the alphabetical order is that of the sigla, not that of the full name of the towns where the sources reside. Thus Lbl (London ...) precedes LM (Le Mans).

Almudena	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	104 ¹	107 ²	117 ⁶	—	147 ¹²	147 ¹⁴	124 ¹	148 ²	113	8 ¹¹	145 ²
AN 93	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸	117 ⁶	129 ¹	147 ¹⁴	—	—
AN 94	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸	117 ⁶	129 ¹	147 ¹⁴	—	—
AREAS (1508)	7 ¹²	17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	116 ²	121 ¹	129 ¹	145 ²	146 ³	147 ¹²	147 ¹⁴	147 ¹⁴
AVANCHES (1505)	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸	117 ⁶	129 ¹	147 ¹⁴	147 ¹⁴	147 ¹⁴
BAY 121	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	92 ¹	94 ¹	94 ³	96 ¹	99 ²	104 ¹	107 ²	110 ⁹	113 ⁸	129 ¹	146 ³	147 ¹⁴	147 ¹⁴
B. II 3324	5 ²	7 ²	7 ¹²	17 ²	20 ²	46 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ⁶	104 ¹	107 ²	113 ⁸	116 ¹	117 ⁶	129 ¹	145 ²	146 ³	146 ³
CA 61	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	97 ¹	104 ¹	107 ²	113 ⁸	116 ¹	117 ⁶	124 ¹	129 ¹	146 ³	147 ¹⁴	147 ¹⁴
Cambrai (1507)	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	78 ⁹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸	116 ¹	129 ¹	145 ²	146 ³	147 ¹⁴	147 ¹⁴
Ccc 270	5 ²	7 ²	7 ¹²	17 ²	20 ²	47 ¹	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	—	113 ⁸	116 ¹	117 ⁶	124 ¹	129 ¹	146 ³
Cyc 227	5 ²	7 ²	7 ¹²	8 ²	17 ²	20 ²	30 ²	47 ¹	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ⁸	129 ¹	147 ¹⁴	147 ¹⁴	147 ¹⁴
CLUNY (1443)	7 ¹²	17 ²	20 ²	30 ²	46 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ⁸	116 ¹	129 ¹	137 ¹	145 ²	146 ³	147 ¹⁴	147 ¹⁴	147 ¹⁴
COSENZA (1529)	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴
COUTANCES (1557)	5 ²	7 ²	7 ¹²	17 ²	20 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	104 ¹	107 ²	113 ⁸	117 ⁶	124 ¹	129 ¹	145 ²	147 ¹⁴
DALOSIN VV6	5 ²	7 ²	7 ¹²	17 ²	20 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	117 ⁶	124 ¹	129 ¹	146 ³	147 ¹⁴	147 ¹⁴
HEATHEAD (ed Henderson)	5 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	117 ⁶	124 ¹	129 ¹	137 ¹	145 ²	146 ³	147 ¹⁴
HERFORD X	"	"	"	"	"	"	"	"	"	80 ²	87 ²	"	"	"	"	"	"	117 ⁶	124 ¹	129 ¹	137 ¹	145 ²	"	147 ¹⁴
LVI A88 15419	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	80 ²	87 ²	89 ¹	92 ¹	94 ¹	94 ³	96 ¹	97 ¹	99 ²	104 ¹	107 ²	113 ⁸	116 ¹	117 ⁶	129 ¹	146 ³	146 ³

Lv1 A08 18032	7 ¹²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	78 ⁹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ⁸	116 ¹	129 ¹	137 ¹	145 ²	146 ³	—	
Lv1 A08 23935	5 ²	7 ¹²	17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	78 ⁹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ⁶	104 ¹	107 ²	113 ⁸	117 ¹⁶	124 ¹	129 ¹	146 ³	147 ¹⁴	
Lv1 A08 26655	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	117 ¹⁶	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴	7 ²
Lv1 A08 34462	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴		
Lv1 A08 35285	5 ²	7 ²	7 ¹²	17 ²	20 ²	46 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ⁸	117 ¹⁶	124 ¹	129 ¹	147 ¹⁴	147 ¹⁴
Lv1 154	7 ¹²	17 ²	7 ¹²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ⁸	117 ¹⁶	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴	
Lv1 353	7 ¹²	17 ²	20 ²	47 ²	58 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	96 ¹	99 ²	101 ²	104 ¹	107 ²	113 ⁸	117 ¹⁶	124 ¹	129 ¹	146 ³	147 ¹⁴	
Lva L 4404	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴		
Mv V 20-4	5 ²	7 ¹²	17 ²	20 ²	22 ¹	46 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	107 ²	113 ⁸	116 ¹	124 ¹	129 ¹	137 ¹	146 ³	
Mv V 20-4 revised	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	—	—	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	101 ²	—	—	—	—	—	—	—	
MO H 159	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	116 ¹	117 ¹⁶	129 ¹	145 ²	146 ³	—		
Nv vi 5 H	5 ²	7 ¹²	17 ²	20 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴		
NOy OMI (154)	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	87 ²	89 ¹	94 ³	94 ¹	107 ²	113 ⁸	117 ¹⁶	124 ¹	129 ¹	137 ¹	145 ²	146 ³	147 ¹⁴	148 ²	148 ²	
O 129	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	117 ¹⁶	129 ¹	145 ²	146 ³	147 ¹⁴	
Ov Booley 579	7 ¹²	17 ²	20 ²	30 ²	46 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	116 ¹	124 ¹	129 ¹	145 ²	146 ³	147 ¹⁴	147 ¹⁴		
Ov Landmark 358	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	117 ¹⁶	124 ¹	129 ¹	145 ²	147 ¹⁴
Ov Rami C 882	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	116 ¹	124 ¹	129 ¹	145 ²	145 ²	
Ov Rami 1b U 1	5 ²	7 ²	7 ¹²	8 ²	17 ²	20 ²	47 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	113 ⁸	117 ¹⁶	124 ¹	129 ¹	146 ³	147 ¹⁴	147 ¹⁴

Sid	5 ²	7 ²	7 ¹²	17 ²	20 ²	30 ²	46 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	—	94 ²	101 ²	104 ¹	107 ²	113 ^{8"}	124 ¹	129 ¹	137 ¹	145 ²	146 ³	—	—
STMAWA	7 ¹²	17 ²	20 ²	30 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ^{8"}	116 ¹	116 ²	129 ¹	137 ¹	145 ²	146 ³	147 ¹²	147 ¹⁴	—	—
T 522	7 ²	7 ¹²	17 ²	20 ²	30 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	96 ¹	104 ¹	107 ²	113 ^{8"}	116 ¹	124 ¹	129 ¹	145 ²	146 ³	147 ¹²	147 ¹⁴	—	—	—
W0 F 160	5 ²	7 ²	7 ¹²	17 ²	20 ²	47 ²	58 ²	64 ²	70 ¹	77 ¹	80 ²	87 ²	89 ¹	94 ¹	94 ³	104 ¹	107 ²	110 ⁹	113 ^{8"}	117 ⁶	124 ¹	129 ¹	146 ³	147 ¹²	147 ¹⁴	—
W0A (cf Henderson)	5 ²	7 ¹²	8 ²	17 ²	20 ²	30 ²	46 ²	47 ²	58 ²	64 ²	77 ¹	80 ²	87 ²	89 ¹	94 ¹	101 ²	104 ¹	107 ²	113 ^{8"}	116 ¹	117 ⁶	124 ¹	129 ¹	146 ³	147 ¹²	147 ¹⁴

(iii) List of post-Pentecost alleluias

The list of post-Pentecost alleluias from the preceding tables is here given twice, once in numerical order and then in alphabetical order:

(a) numerical order:

1 ¹	Beatus vir	101 ²	Domine exaudi orationem
5 ²	Verba mea	101 ¹⁶	Timebunt gentes
7 ²	Dne ds ms in te sper..	104 ¹	Confitemini domino
7 ¹²	Deus iudex iustus	106 ⁸	Confiteantur
8 ²	Domine deus noster	107 ²	Paratum cor meum
9 ⁵	Deus qui sedes	110 ⁹	Redemptionem misit
17 ²	Diligam te domine	112 ^{1/2}	Laudate pueri - Sit nomen
18 ²	Celi enarrant	113 ^{1/2}	In exitu - Facta est
20 ²	Domine in virtute tua	113 ^{B11}	Qui timent dominum
22 ¹	Dominus regit me	114 ¹	Dilexi quoniam
30 ²	In te domine speravi	116 ¹	Laudate dnum omnes gentes
33 ¹²	Venite filii audiat	116 ²	Quoniam confirmata est
34 ¹	Judica domine	117 ¹⁶	Dextera dei/dni fecit
46 ²	Omnes gentes plaudite	120 ¹	Levavi oculos meos
47 ²	Magnus dnus et laud..	121 ^{1/2}	Letatus sum - Stantes
54 ²	Exaudi dnus orationem	124 ¹	Qui confidunt in dno
58 ²	Eripe me	129 ¹	De profundis clamavi
64 ^{2/5}	Te decet - Replebimur	131 ¹	Memento dne David
70 ¹	In te domine speravi	137 ¹	Confitebor tibi domine
77 ¹	Attendite popule meus	137 ¹	Adorabo
78 ⁹	Propitius esto	145 ²	Lauda anima mea dnum
80 ²	Exultate deo	146 ¹	Laudate dnum quoniam bonus
84 ⁸	Ostende nobis	146 ³	Qui sanat contritos
87 ²	Dne ds salutis mee	147 ¹²	Lauda Jerusalem
89 ¹	Domine refugium	147 ¹⁴	Qui posuit fines tuos
92 ¹	Dns regnavit decorem	148 ²	Laudate dnum omnes angeli
94 ^{1/2}	Venite - Preoccupemus	150 ¹	Laudate dnum in sanctis
94 ³	Quoniam deus magnus	Vb	Verbo dni celi firmati
94 ⁶	Venite adoremus	Vn	Venite benedicti
95 ¹	Cantate domino	5 ² (trope)	Arva cuncta
96 ¹	Dnus regnavit exultet		
97 ^{1/2}	Cantate - Notum fecit		
99 ²	Jubilare deo		

(b) alphabetical order

Adorabo	137 ²	Lauda anima mea dominum	145 ²
Arva cuncta (trope of)	5 ²	Lauda Jerusalem dominum	147 ¹²
Attendite	77 ¹	Laudate dnum in sanctis	150 ¹
Beatus vir	1 ¹	Laudate dnum omnes angeli	148 ²
Cantate - Notum fecit	95 ¹ , 97 ^{1/2}	Laudate dnum omnes gentes	116 ¹
Celi enarrant	18 ²	Laudate dnum quoniam bo..	145 ¹
Confiteantur	106 ⁸	Laudate pueri - Sit nomen	112 ^{1/2}
Confitebor tibi domine	137 ¹	Letatus sum - Stantes	121 ^{1/2}
Confitemini domino	104 ¹	Levavi oculos meos	120 ¹
De profundis	129 ¹	Magnus dnus et laudabilis	47 ²
Deus iudex iustus	7 ¹²	Memento domine David	131 ¹
Deus qui sedes	9 ⁵	Omnes gentes	46 ²
Dextera dei/dni fecit	117 ¹⁶	Ostende nobis	84 ⁸
Dilexi quoniam exaudiet	114 ¹	Paratum cor meum	107 ²
Diligam te domine	17 ²	Propitius esto	78 ⁹
Domine ds ms in te speravi	7 ²	Qui confidunt in dno	124 ¹
Domine deus noster	8 ²	Qui posuit fines tuos	147 ¹⁴
Domine deus salutis mee	87 ²	Qui sanat contritos	146 ³
Domine exaudi orationem	101 ²	Qui timent dnum	113 ^{B11}
Domine in virtute tua	20 ²	Quoniam confirmata est	116 ²
Domine refugium	89 ¹	Quoniam deus magnus dnus	94 ³
Dominus regit me	22 ¹	Redemptionem misit	110 ⁹
Dominus regnavit decorem	92 ¹	Te decet - Replebimur	64 ^{2/5}
Dominus regnavit exultet	96 ¹	Timebunt gentes	101 ¹⁶
Eripe me	58 ²	Venite adoremus	94 ⁶
Exaudi deus orationem	54 ²	Venite benedicti	Vn
Exultate deo	80 ²	Venite exultemus - Preoc..	94 ^{1/2}
In exitu - Facta est	113 ^{1/2}	Venite filii audiat me	33 ¹²
In te domine speravi	30 ² , 70 ¹	Verba mea	5 ²
Jubilare deo	99 ¹	Verbo domini celi	vb
Judica domine	34 ¹		

(iv) Number of concordances and percentage similarities
between sources

The number of concordances between sources is given in the top left corner of each square. The percentage similarity between them is given in the lower right corner. The percentage is calculated from the number of alleluias in whichever of the two sources being compared has the fewer alleluias.

For example, AN 93 has 18 concordances with Cambrai (1507);

the percentage similarity is 82, that is $\frac{18}{22 \text{ alleluias in AN 93}}$
 $\times 100$, not $\frac{18}{24 \text{ alleluias in Cambrai}} \times 100$.

		Almorch	22
Almorch	22	/	17
AN 93	22	77	77
AN 94	22	77	77
ARRAS (1508)	23	6	73
AVRANCHES(1505)	23	18	82
BAY 121	23	15	68
Br II 3824	23	17	77
CA 61	23	17	77
CAMBRAL (1507)	24	18	77
Ccc 270	23	18	82
Gjc D 27	25	16	73
CLUNY (1493)	23	19	86
COSENZA (1549)	24	19	86
COUTANCES (1557)	25	19	86
Du Cosin v.v.b.	25	17	82
HEREFORD (ed Henderson)	22	17	77
HEREFORD X-	25	19	86
Lvl AOT. 15419	22	14	64
Lvl AOT. 18032	22	14	64
Lvl AOT 23935	23	18	82
Lvl AOT 26655	23	20	91
Lvl AOT. 34662	23	18	82
LVL AOT 35285	23	16	73
LM 154	22	17	77

[illegible]

		LM 353	23
		Lva L 404	23
		Mn V20-4	24
		Mn V20-4 reversed	23
		Mo H 159	22
		Nu VI 4 II	22
		Noyon (1541)	23
		O 129	23
		Or Bosley 579	23
		Or Lausm 358	25
		Or Rawl c 892	24
		Or Rawl 1661	24
		Or Wc 169	23
		PARIS (1501)	23
		PLn XIV F 16	23
		Pn lat. 1105	24
		Pn lat 13252	23
		Pn lat 13254	24
		Pn lat 13255	23
		Pn lat 14446	24
PRO 12	23	PRO 12	27
R 192	23	R 192	23
R 276	25	R 276	25
R 291	23	R 291	23
R 305	21	R 305	21
Ra 477	23		
ROSEN (1497)	23		
SAUM (1493)	23		
SAUM X	25		
SHRS XXX	23		
S18	23		
STMAUR	24		
TRO 522	23		
WOF 160	25		
YORK (at Henderson)	24		

[illegible]

(v) Easter week alleluias

The presentation of these series is more or less self-explanatory. The day of the week on which each alleluia falls is cited as 2 = feria 2, 3 = feria 3, etc. Sa = Sabbato. Superscript numbers indicate where two alleluias are given on the same day: 2^1 = feria 2 first alleluia, 2^2 = feria 2 second alleluia.

Easter week alleluias
series 1-19

Concordances with Mr 288:		Nonne cor Surrexit dominus et occurrens Christus resurgens Surrexit altissimus Oportebat pati Surrexit Christus et illuxit Angelus domini Dicite in gentibus In die resurrectionis Surgens Jesus Cum sederit Et exiit Surrexit dominus vere	
5 concordances with Mr 288:			
1 Mr 288	2 3	4 5	6
2 SHRS XXX	2 5	4 6	3
5 concordances with Pln XIV F 16			
3 Pln XIV F 16, Missina 1480, 1534, Plom 2, Rq 6, 131	2 3	4 4 ²	5 5
4 LM 437	2 4 ¹	4 ²	5 3 6
5 T 1150	2 6	4	5 3 6
5 concordances with Cosezza 1549			
6 Cosezza 1549, ME FV 344, Paris 1543, Plac 13254	2 3	4	6 5
7 ME FV 359, Senis 1524	2 4	3	5 6
8 Lva L 404	2 4	6	3 5
9 Plsd 8, Plsd 11	2 3	4 5	6 Sa
10 Pa 623	2 3	4 Sa	5 6
11 CA 61	2 ¹ 2 ²	4 ¹	3 ² 5 3 ¹ 4 ² 6
5 concordances with Mr V20-4:			
12 Mr V20-4	2 3	4 5	6
(see 9-10 above)			
13 Plac 9439	2 4	5 3	6 ¹ 6 ²
5 concordances with Plsd 8, Plsd 11:			
(see 6-13 above)			
14 Plac nov aug lat 172	2 3	5 6	4 5
15 Mr V19 11	2	3 4	5
16 Navas 1520	2	4 6	3 4
17 Yota (ed Henderson, 1874)	2 5	6	4 ² 6
18 Plac 11522	3 ¹ 4 ¹	5 ²	3 ²
19 Plac 13250	2 ²	4 ² 6 ²	3 ¹

SECTION 4. ALLELUIA REPERTORIES

- (i) Alleluias in 2-10 sources - concordance
tables page 529
- (ii) Number of concordances and percentage
similarities between sources 535

(1) Alleluias in 2-10 sources - concordance tables

The data in this section is discussed in Chapter 9 of the thesis. The first set of tables lists the 123 alleluias to be found in only from 2 to 10 of the 35 notated sources available to me. They are arranged according to the order of the church year, and within a particular feast they are given alphabetically. In the second column is given the number of the alleluia in Schlager's catalogue (1965). Melodies not in Schlager's catalogue are distinguished by prime and double prime (e.g. 179', 284' on p.531). Verses not in Schlager's catalogue are indicated by the letters X, Y and Z (capitals, not lower case).

The following abbreviations are used:

Adv. - Advent	- Holy Cross
N.D. - Christmas	John B. - John the Baptist
Inn. - Innocents	P. & P. - Peter & Paul
pEp - post-Epiphany	Laur. - Laurence
Pa - Easter	Bart. - Bartholomew
Asc - Ascension	Decoll. - Beheading of John the Baptist
Pe - Whitsuntide	Mich. - Michael
Trin - Trinity	Nich. - Nicholas
pPe - post-Pentecost	Ded. - Dedication

(ii) Number of concordances and percentage similarities
between sources

The number of concordances between sources is given in the top left corner of each square. The percentage similarity is given in the lower right corner. It is calculated from the number of alleluias in whichever of the two sources being compared has the fewer alleluias. The number of alleluias in each source is given immediately after the citation of the source. Thus the percentage similarity between Mn V.20-4 and Mn 288 is $\frac{15}{19} \times 100 = 79$, not $\frac{15}{31} \times 100 = 48$.

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SECTION 5. SEQUENCE REPERTORIES

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(1) Catalogue of first-epoch sequences in North French,
English and Sicilian sources

The catalogue here presented gives the complete repertory of first-epoch sequences, excepting only those for local saints, in 62 sources. The problem of presenting the contents of so many sources was considerable, and I have chosen a layout where all 62 sources are visible simultaneously, despite the resulting compression, rather than spread the data over more pages.

Some of the sources are 'composite'. Thus LM 353 has a few sequences not in the small notated collection of LM 437: they are included in the catalogue, indicated by '353' instead of the usual 'X'. The source cited as 'Paris' is my own reconstruction of the early 12th century Paris repertory, presented in full in the next section below. Pn lat.16823 stands for a group of closely related sources from St.Cornelle of Compiègne: the list is taken from Misset and Weale (1888-92), vol.i, pp.460-2. The lists of Pn lat.904 and R 277 are almost identical. If a sequence is present in only one of the two manuscripts, it is cited '904' or '277' as the case may be. AVR 46 and AVR 216 have been amalgamated into a single series.

The sequences are listed in order of the church year, and within each feast in alphabetical order. If a sequence is used on more than one feast, a number in brackets indicates where else it may be found in the catalogue. Sometimes numbers are used instead of crosses: for Advent these indicate which of the four Sundays of Advent the sequence is used upon; at Christmas they indicate which of the three masses are provided for (d. in 8 = Sunday within the octave; 8 = octave).

At Easter and Whitsuntide the numbers indicate the ferias within the week; D = Sunday, Sa = Sabbato. Sometimes the feria is not specified and I have indicated the probable assignment by a figure in brackets. pPe (for some of the Whitsun sequences) indicates Sundays post Pentecost rather than Whitsuntide proper. The feasts of the Blessed Virgin Mary are cited as An (Annunciation), As (Assumption), C (Conception), N (Nativity) and P (Purification). The feasts of the Holy Cross are cited as I (Invention) and E (Exaltation). For S. John the Baptist D = Decollatio (Beheading). For SS. Peter and Paul V = S. Peter's Chains; Pl = S. Paul alone; C = S. Peter's Chair. For S. Nicholas Tr. = Translation. O 129 has sequence no. 207. in the Common of Saints. AUc 6 has sequence no. 244 for Holy Innocents. Lva L. 404 has sequence 252 for the feast of Holy Relics.

[illegible]

EASTER		AN 96	AN 97	Lg 2	Auc 6	LM 427 (+352)	Pa 12	Ra 435	O 129	Pa lat 13252	Pa lat 13254	Pa 129	R 249	Pa lat 1107	Pa 15823 (etc)	CA 60	CA 78	CA 61	Lg Roy 8C XII	Pa lat 904 + R 277	R 276	R 250	Pa lat 10508	AVE 46 + 216	Pa lat 1105	8C II 332-4	Mm V 20-4	Mm 259	Mm 259	Mm 19421	Nm 119 34	Ra 4771		
51	Fulgens preclara (85)	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	
52	Adest namque pascha	2	3		2								2																					
53	Adest pia ac saluifera			5																														
54	Adsunt enim festa			3																													X	
55	Agni paschalis																5																	
56	Clara gaudia																														29			
57	Concinat oris									(3)	3	3	3	3	3			X	3	3	3	3	3	3	3	3		(3)	3	3	3	3	3	
58	Dic nobis						2	2	(3)	(2)	4	4	2	2	2	2	4	X	4	8	4			8		8	2	X	X	28				
59	Ecce vult						3	3										X																
60	Gaudens mater	3																																
61	Gaudet plebs paschalia								5																									
62	Hec est sancta soll																		X	6														
63	Jubilans concropa																		X	Sa							8		Sa					
64	Laudes Christo red									(6)								X						4	8		4					26		
65	Laudes salvator									(5)						4	4	X	8								8	(4)	4	25				
66	Lutra pulchra (113)			Sa																														
67	O beata et venerabilis																																	
68	Pange terna																																	
69	Promē casta concro	8	2	4	3		4	4	Sa (2)		2	6	4					X	2	2	2	2	2	2	2	2	2	2	3	(2)	2	72		
70	Psalle lyrica																	X	5	4				3	4	3								
71	Sancta cunctis letitia															3	3	X																
72	Sempiterna devota																																	
73	Suscipe laus																	X																

EASTER		OV 808L 773	OV 808L 775 273	CC 1473	CC 1473 273	LVI Harley 2961	Du Cosm 116	LVI Roy 20 IV	LVI Cosm 116	LVI Egeon 3759	WO F160	Almudra	Cu 11 10	Lwa	SHRS XXX	LVI Harley 622	OV 1148	OV 1148	Pa 135	Mc lat 24	Savm	LVI 12194	Cu 110	Cu 110	LVI 37519	OV 1169	Harley 2961	LVI Harley 5299	OV 1148	LVI 1104	BR 2		
51	Fulgens preclara (85)	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	D	
52	Adest namque pascha																																
53	Adest pia et saluifera																																
54	Adsunt enim festa																																
55	Agni paschalis																																
56	Clara gaudia																																
57	Concinat oris	X				3	3	4					3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
58	Dic nobis	3				8	8	2	5				4	4	6	4	6	6	4				5	5	4		5	5a		X	3		
59	Ecce vult																																
60	Gaudens mater																																
61	Gaudet plebs paschalia																																
62	Hec est sancta soll													4	6	6																	
63	Jubilans concropa	X											Sa			5						6	5	3									
64	Laudes Christo red								8	2																							
65	Laudes salvator	X							Sa																								
66	Lutra pulchra (113)												3																				
67	O beata et venerabilis																																
68	Pange terna	X	X																														
69	Promē casta concro	X	X			X	2	3	6	3	2	2	2	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
70	Psalle lyrica	X				X	4						8	3	5	5	Sa	6	4														
71	Sancta cunctis letitia																																
72	Sempiterna devota																																
73	Suscipe laus																																

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[illegible]

[illegible]

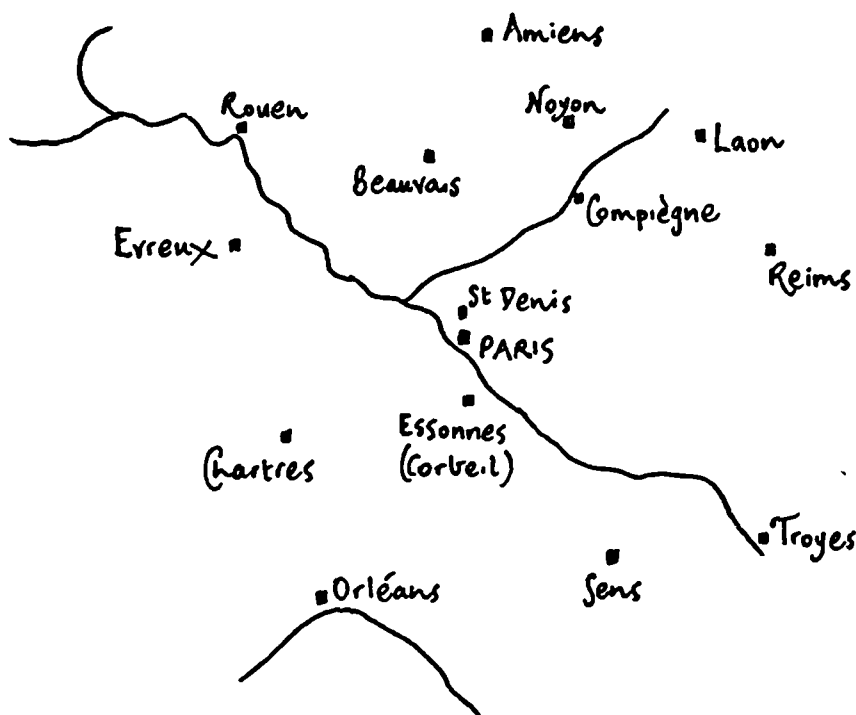
COMMON OF SAINTS (B-O) ...		AN 96	AN 97	LG 2	AUG. 6	LM 437 (+ 353)	PA 12	RA 435	O 129	PA lat 13252	PA lat 13254	PARIS	R 249	PA lat 1107	PA lat 823 (etc.)	CA 60	CA 78	CA 61	LVI Roy 8 C XII	PA lat 904 + R 277	R 276	R 250	PA lat 10508	AVE 46 + 216	PA lat 1105	B-C II 3854	Mm V 20-4	Mm 288	Mm 289	Mm 19-21	Nm VI 534	RA 477	
236	Cant da concho (216)				X				X																								
237	Content te (hriste																																
238	Cel. enarrant																																
239	Clard sanctorum			X	X	X			X	X	X	X	X	X	X	X	X			X	X	X	X	X	X	X	X	X	X	X	X	X	
240	Clans vocibus		X				X															X											
241	Concelebrementus		X																				X										
242	Convenite melio						X	X																									
243	Deo promat																																
244	Ecce pulchra (208)		X		inn	X	X		X		X				X					X	X		X	X	X		X	X	X	X	X	X	
245	Exultemus in hac die																																
246	In omnem terram (37)								X	X										X	X												
247	Lauda Christum																																
248	Laudem dicite																																
249	Lauda resonet																																
250	Laudis odas									X																							
251	Mirabilis deus (252)		X				X		X	X	X	X	X	X	X						X							X	X	X			
252	Munus erate (114, 145)										X						X																
253	(All) Nunc Ecce cantat			X																					X								
254	O alma - deitas (99, 170)																					X	X						X				
255	O alma - deus (213, 214, 218)			X																													
256	O beate o sancte																																
257	Organicus (37, 161)						X														X	X	X	X	X	X	X		X			X	

COMMON OF SAINTS (B-O)		OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	OV 800L 775	
236	Cant da concho (216)	X	X																														
237	Content te (hriste	X	X																														
238	Cel. enarrant																																
239	Clard sanctorum		X																														
240	Clans vocibus																																
241	Concelebrementus																																
242	Convenite melio																																
243	Deo promat	X																															
244	Ecce pulchra (208)	X	X																														
245	Exultemus in hac die																																
246	In omnem terram (37)																																
247	Lauda Christum	X																															
248	Laudem dicite	X																															

COMMON OF SAINTS (P-Z)		AN 96	AN 97	LG 2	AUG 6	LM 437 (+353)	PRO 12	RA 435	O 129	Pa lat 13252	Pa lat 13254	Pa 249	Pa lat 1107	Pa 16823 (etc)	CA 60	CA 78	CA 61	Let Roy 8 C XII	Pa lat 904 + R 277	R 276	R 250	Pa lat 10508	A. 2. 46 + 216	Pa lat 1105	Gr II 3824	Mm Y 20-4	Mm 2	Mm 2s	Mm 10421	Mm 11934	Ra 477	
258	Resurrect tellus																				X	X	X		X							
259	Rex cel. ca (93)																				X	X										
260	Rex regum																															
261	Scalam ad celos																															
262	Stans a longe (96, 95)								X										X	X	X	X	X	X	X	X	X	X	X	X	X	
263	Virginis venerande										X								X	X	X		X	X	X	X	X	X	X	X	X	
COMMON OF SAINTS (P-Z)		OV 808L 7773	OV 808L 775 4773	Cec 4773	Cec 4773 4773	Lvl Harley 2981	Du Cosin VV6	Lvl Roy 20 IV	Lvl 60 Cal A XIV	Lvl Egerton 3759	WO F160	Almrichy	Cu LI 1110	Lwa	SHR 3 XXX	Lvl Harley 622	OV UC 148	OV Lyle 9	Pa 135	M. lat 24	Savann	Lvl A08 12194	Cu A08 710	Cu K. 116	Lvl A08 37519	OV UC 169	Hereford	York	Lvl Harley 5299	OV Royle 161	Lva L 404	BR 2
258	Resurrect tellus																															
259	Rex cel. ca (93)																															
260	Rex regum																															
261	Scalam ad celos	X																														
262	Stans a longe (96, 95)									X									X	X			X	X	X	X	X	X	X	X	X	
263	Virginis venerande									X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	

(ii) The Paris sequence repertory

The following attempt to reconstruct the early 12th century Paris sequence repertory, as it might have been before the advent of the newer type of sequence associated with Adam of St. Victor, relies on the hypothesis that if a sequence was known in the area surrounding Paris, then it was also known in the city itself. Most of the churches of the Île-de-France are represented today only by printed missals of the 15th and 16th centuries, but it is a reasonable supposition that the first-epoch sequences they contain have been in the repertory of the church in question since the 12th century. The same is true, of course, of surviving Parisian sources, which, however, contain very few first-epoch sequences. I have extracted 45 sequences which, from their geographical dissemination, may reasonably be supposed to have been known in Paris in the early 12th century. No doubt a troper of that period would have contained more. The location of the sources is illustrated in the map below:



	Pn lat. 830	BACA	Pn lat 14452	Rouen (1499)	Evreux (1497)	Ov (an.l.r. 344)	Orléans (1519)	Essonne (1547)	Jens (1543)	Troyes (1497)	Ac 695 (1 ^{er} ser.)	RS 285	Pn lat 1107	Jenis (1524)	Pn lat. 16823 etc	LA 263	Noyon (1506)	Amiens (1489)	Beauvais (1514)
163 Sanct baptiste (John Bapt)				X	X		X	X		X		X			X	X			X
167. Laude iocunda (Peter, Paul)				X	X	X					X	X	X	X	X			X	X
196 Scolia iocunditatis (Lawrence)				X	X		X			X			X	X	X	X	X	X	X
201 Ad celestes (Michael)				X	X	X	X	X	X	X	X	X	X	X		X	X	X	X
207 Iunio inclito (All Saints)	Common	X	X	X	X		X	X	X	X	X		X	X	X	ab	X	X	X
220 Paedotem Iunith (Martin)				X	X			X						X			X	X	
? - Vernat gemma (Martin)									X										X
225. Sacrasanta (Andrew)				X	X			X				X	X	X	X	X	X	X	X
227 Congaudentes (Nicholas)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
229 Adest nobis (common)				X	X			X				X							X
239 Rare sanctorum (-)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
244 Ecce pulchra (-)				X	X	X		X							X				
251. Mirabilis (-)	X	X				X	X	X	X	X	X	X	X	X	X	X			X
252 Mund. etate (-)	X	X									X						X	Easter gno	
263 Virginis venerande (-)				X	X						X				X				X

(iii) Checklist of first-epoch sequences known in North
France, England and Sicily

This list includes all the first-epoch sequences, excluding those for local saints, known to me from all sources, including later printed missals, from the area cited. The great majority have already appeared in the catalogue in section i above, and are numbered accordingly. Some others are also listed here, without a catalogue number: these are to be found in one or more of the following sources; most of which are printed missals:

St.Brieuc (1533)
 St.Malo (1503)
 Rennes (1492)
 Avranches (1505)
 Coutances (1499)
 Lisieux (1504)
 Evreux (1497)
 Rouen (1499)
 Lbl Add.34662 (from St.Valery)
 Amiens (1487)
 Beauvais (1514)
 Arras (1491)
 Th  rouanne (1516)
 Tournai (1498)
 Cambrai (1495)
 Noyon (1506)
 Essonnes (1547)
 LA 263 (from Laon)
 Senlis (1524)
 Ac 695 (part Paris, part Reims repertory)
 RS 285
 Ch  lons-sur-Marne (1489)
 Sens (1543)
 Troyes (1497)
 Auxerre (c.1484)
 Orl  ans (1519)
 Ob Can.lit.344 (from Chartres)

Each sequence is followed by a designation indicating the age and origin of its melody and text. (These are the data on which the discussion in Chapter 10, pp.257-9, is based.) In the first column O indicates a melody known in sources from up to c.1030, N a melody known only from later sources. The second column refers to the texts:

- OF - Old French: known in both Winchester and Aquitaine by c.1000
- ONF - Old North French: known only from North French sources, already in the Winchester repertory
- OE - Old English: known only from English sources, already in the Winchester repertory
- OA - Old Aquitanian: known before c.1000 only from Aquitanian sources
- OIt - Old Italian: known before c.1000 only from Italian sources
- G - German: known before c.1000 only from German sources
- LF - Later French: known all over France, but only after c.1000
- LNF - Later North French: known only in North France, and only after c.1000
- LE - Later English: known only from English sources, and only after c.1000
- LA - Later Aquitanian: found usually only in Aquitanian sources after c.1000
- LIt - Later Italian: found usually only in Italian sources after c.1000
- N - found predominantly, and before all other sources, in Norman sources
- S - Sicilian: known only from Sicilian sources

1. Precamur	0	OF
2. Salus eterna	0	OF
3. Regnantem	0	OF
4. Qui regis	0	OF
5. Jubilemus	0	OF
6. Concurramus devoti	0	LNF
- Cunctipotens pater pie	-	LNF
7. Diem natalem	0	LNF
8. Ecce gratulemur	0	LNF
- Eia iuxta vere	-	LNF
9. Excita domine	N	LNF
- Exurgamus	-	LNF
- Gaude et exulta	-	LNF
10. Gaudia mundo	-	LNF
11. Prope est claritudinis	N	LNF
12. Caste et incorrupte	0	LNF
13. Celeste organum	N	LNF
14a. (Christi hodierna) Angelica/Celica	0	OF
14c. Christi hodierna ... Voce simul (for 15. Congaudent see 132)	0	OA
16. Ecce iam votiva	0	LNF
17. Eia recolamus	0	G
18. Epithalamia	0	LNF
19. Lux fulget	0	LNF
20. Nato canunt	0	OF
21. Natus ante secula	0	G
22. Nostra tuba nunc tua (for 23. Salus see 2)	0	OF
24. Sonent regi	N	LNF
25. Verbum legibus	N	LNF
26. Gloriosa dies	0	OF
27. Magnus deus	0	?OF
28. Unus amor et una concordia	0	LNF
29. Adest dies celebranda (for 30. Alma chorus see 231)	-	LE
31. Assit Christe sanctorum	-	LE
- Eia karissimi	-	LNF
32. Johannes Jesu Christo	0	G
- Laudes rex tibi	-	LNF
33. Laus armonie	0	OE
- Nostram musicam	0	LNF
34. Oramus te (= 36.)	0	ONF
35. Orbis lucerna	0	S
36. O rex summe (= 34.)	0	LNF
37. Organicis	0	OF
38. Precelsa laude	0	LNF
39. Regia diva	0	S
40. Celsa pueri	0	LNF
41. Laus tibi Christe patris ... qm cel.	0	G
42. Laus tibi Christe Quem magi	0	LNF
43. Misit Herodes	N	LNF
44. Pange lyra rithmice	0	LNF
45. Pura deum	0	ONF
46. Rex magne deus	0	OA

47. Epiphaniam domino	0	OF
48. Festa Christi	0	G
49. Gaude virgo ecclesia	-	LE
50. Hanc diem tribus	0	Oit
51. Fulgens preclara	0	OF
52. Adest namoue pascha	0	LNF
53. Adest pia ac salutifera	0	LA
54. Adsunt enim festa	0	OA
55. Agni paschalis	0	G
- Alme mundi Jesu	0	LNF
- Aule lucide	-	LNF
- Christe rex bone	-	LNF
56. Clara gaudia	0	OA
57. Concinat orbis	0	LNF
58. Dic nobis	0	OA (?OF)
59. Ecce vicit	0	OA (?OF)
60. Gaudens mater	0	OA
61. Gaude plebs paschalia	0	LNF
62. Hec est sancta	0	G
63. Jubilans concrepa	0	N
- Laudent ecce	-	LNF
64. Laudes Christo redempti	0	G
65. Laudes salvatori	0	G
66. Lyra pulchra	0	OE
67. O beata et venerabilis	0	OA
68. Pange turma	0	OE
- Pangite celsa voce	0	LNF
69. Prome casta	0	OF
- Psallat plebs devota	-	LNF
70. Psalle lyrica	0	N
- Regis eterni gloria	-	LNF
71. Sancta cunctis letitia	0	LNF
72. Sempiterne devote	0	N
73. Suscipe laus	-	LNF
(Victime paschali, a second-epoch sequence, does not appear in the Sicilian sources)		
74. Rex omnipotens	0	OF
75. Summi triumphum regis	0	G
76. Ad te cuncta	0	LNF
77. Ad te summe	0	OA
78. Alma chorus domini	0	OF
79. Almiphona	0	OF?
(for 80. Benedicta see 98c)		
81. Christe salvator	N	N
82. C/Plangent filii	0	OF
83. Eia clama	0	S
84. Eia musa	0	N?
(for 85. Fulgens see 51)		
86. Gaude mater ecclesia filiorum	N	N
87. In omnem terram	0	LNF
(for 88. Jubilemus see 5)		
89. Laudes deo devotas	N	LNF
90. Omnis spiritus	N	LE

(for 91. Qui regis see 4)		
92. Resonet sacrata	0	N
(for 93. Rex celice see 259)		
94. Sancti spiritus assit	0	G
95. Spiritus a throno sanctus	N	N
(for 96. Stans a longe see 115)		
97. Veni spiritus eternorum	0	G
98a. Benedicta semper PDNI	0	G
98b. Benedicta sit DQNH	0	OF
98c. Benedicta sit PDNH	0	LNF
99. O alma ... deitas	0	OA
100. O alma ... deus	0	OA
101. Ad te/Laude pulchra	0	OE
102. Angelice turme	0	OE
103. Arce summa	0	OE
104. Aule celse	0	OE
105. Aule plebs ethereae	0	OE
106. Christicolarum	0	OE
107. Consona caterva	0	OE
108. Exultate deo agmina	-	LE
109. Gloria resonante	0	OE
110. Laude canora	0	CE
111. Laudent condita	0	OE
112. Laus inclita	0	OE
(for 113. Lyra pulchra see 66)		
(for 114. Mundi etate see 252)		
115. Stans a longe	0	OF
- Tripudiet tinnitium	0	LNF
116. Voce jubilantes	N	LE
117. Altissime Jesu Christe	0	LNF
118. Audi Syon	-	LE
(119. Clara chorus is a second-epoch sequence, found in Mn 289, 19421 and V.20-4)		
120. Concinens jubila	N	N
121. Gaude virgo mater ecclesia	N	N
122. Laudes deo	-	LE
123. Letetur et concrepet	0	OA
124. Psallat ecclesia	0	G
125. Alle celeste	0	OF
126. Aurea virga	0	LNF
127. Aureo flore	0	OF
(for 128. Celeste organum see 13)		
(for 129. Christo inclito see 207)		
130. Claris vocibus	0	OF
131. Concentu parili	0	G
132. Congaudent angelorum	0	G
133. Gaude eya	0	ONF
134. Hac clara die	0	OF
135. Nunc Christi familia	0	S
136. O beata theotocos	N	LNF
137. Qui purgat animas	0	Oit
138. Salve mater Christi	-	LE
139. Salve porta perpetue lucis	0	OF

(140. Christo canamus is a second-epoch sequence not found in the Sicilian sources)		
141. Precelsa seclis	O	OA?
(for 142. Stola iocunditatis see 196)		
143. Dixit dominus ex Basan	N	LE
144. Laudes Christo canamus	O	N
145. (for 145. Mundi etate see 252)		
146. Solemnitas sancti Pauli	O	LNF
147. Martyr milesque Christi	-	LE
148. Alle/Alte vox psallat	O	LNF
149. Gaudeat fidelis	O	OE
150. Laudamus te rex	N	N
(Laudes crucis attollamus is a second-epoch sequence found in the Sicilian sources only in Mn V.20-4)		
151. Laus surgat	O	OE
152. Nunc crucis alme	O	OF?
153. Salve crux sancta	O	LNF
154. Salve crux vitale	-	LE
155. Vexilla Christi	N	LNF
156. Christi baptista	O	LNF
157. De sancto Johanne	O	LNF
- Eya summe sator	-	LNF
158. Exulta celum	O	ONF
159. Gaude caterva	O	LF
160. Jubilemus omnes una concordi	-	LE
(for 161. Organicis see 37)		
162. Precursor Christi	O	Lit
- Psallat mens nostra	O	LNF
163. Sancti baptiste	O	G
164. Agmina leta	O	OE
165. Dulce voce	-	LE
166. Fulget dies	-	LE
- Hac die preclara	-	LNF
167. Laude iocunda	O	OF
168. Melliflua dans organa	O	S
169. Nunc luce alma	N	N
(for 170. O alma ... deitas see 99)		
171. Petre summe Christi	O	G
172. Psallat vox cuncta	O	N
173. Pulchra prepollet	O	OA
174. Sanctus Petrus et magnus Paulus	O	OF
175. Senatores celestis	-	LE
(for 177. Solemnitas see 146)		
177. Solemnitate rutilans	-	LE
178. Arce superna	O	OE
179. Laudum carmina	O	LF
180. Promat sacra	-	LNF
181. Quem superne	O	OA
182. Sancti merita	O	LNF
183. Alma contio	O	LNF

184. Gaudet fidelium	N	N
185. Laudum Christo preconia	N	N
186. Laus tibi Christe qui es creator	N	LNF
187. Magnus deus	O	S
(Mane prima sabbati is a second-epoch sequence found in the Sicilian sources only in Mn 19421)		
188. Marie Magdalene annua	N	LE
(for 189. Christe salvator see 81)		
190. Fulget mundo celebris	N	LNF
(for 191. Laus honor see 211)		
192. Laurea clara	O	OE
193. Laurenti David	O	G
194. Laurenti laureata	O	S
195. Pro nobis ora	O	LNF
(196. Stola iocunditatis is a second -epoch sequence found in Mn 19421 and V.20-4)		
197. Alle cantabile	O	LE
198. Hunc diem veneremur	O	S
(for 199. Nostra tuba see 22)		
200. Alludat letus	O	OA
201. Ad celebres	O	OA
(for 202. Letetur see 123)		
(for 203. Omnes sancti see 215)		
204. Summi regis	O	G
205. Supere armonie	O	LNF
206. Alme celorum	O	OE
207. Christo inclito	O	OA
(for 208. Ecce pulchra see 244)		
209. Gaudet clemens	O	OE
210. Laudes ...	-	LE
211. Laus honor sit eloy	O	N
(for 212. Mirabilis deus see 251)		
(for 213. O alma ... deitas see 99)		
(for 214. O alma ... deus see 100)		
215. Omnes sancti seraphim	O	G
216. Candida concio	O	OF
- Hec est sancta	O	OA
217. Hodiernus sacratior	O	OA
(for 218. O alma ... deus see 100)		
219. Promere chorda	O	OE
- Pulset astra	-	LNF
220. Sacerdotem Christi	O	G
- Vernat gemma	-	LNF
221. Chori nostri iubilent	N	N
222. Clara cantemus	-	LE
223. Deus in tua virtute	O	G
- Hodie beatus Andreas	-	LNF
224. Laus angelorum	O	LNF
(225. Sacrosancta hodierna is a second-epoch sequence found in Mn 289, 19421 and V.20-4)		

- Benedictus sit celorum

- LNF

(226. Christo regi is a second-epoch
sequence not found in the Sicilian
sources)

(227. Congaudentes exultemus is a
second-epoch sequence found in Mn
289, 19421 and V.20-4)

228. Adest festa gloriosi	N	LA
229. Adest namque/nobis dies	O	N
230. Agone triumphali	O	G
231. Alma cohors una laudum	N	LNF
232. Alme deus qui serviunt	-	LE
233. Alme Jesu	O	OE
234. Arguta plectro	O	OE
235. A solis occasus	O	G
(for 236. Candida concio see 216)		
237. Cantent te Christe	O	OE
238. Celi enarrant	-	LE
239. Clare sanctorum	O	G
240. Claris vocibus	O	LNF
241. Concelebremus	O	OA
242. Convenite mellico	O	LNF
243. Deo promat	O	OE
244. Ecce pulchra	O	OF
245. Exultemus in hac die	N	LE
- Fraterna gratanter	O	LNF
(for 246. In omnem terram see 87)		
247. Laude Christum	O	OE
248. Laudem dicite	O	OE
249. Laude resonet	O	OE
250. Laudis odas resonemus	O	LNF
251. Mirabilis deus	O	OF
252. Mundi etate octava	O	LNF
253. (Alleluia) Nunc decantet	N	N
(for 254. O alma ... deitas see 99)		
(for 255. O alma ... deus see 100)		
256. O beate o sancta	-	LE
(for 257. Organicis see 37)		
258. Resultet tellus	O	N
259. Rex celice	O	N
260. Rex regum	O	G
261. Scalam ad celos	O	G
(for 262. Stans a longe see 115)		
263. Virginis venerande	O	G

(iv) Number of concordances and percentage similarities
between sources

The tables which follow register the concordances and similarities between the 63 sources whose contents were catalogued in section i above, pp.544-57, omitting unica, sequences known from only two sources, and the 17 very common sequences listed on p.260 above. The number of sequences in each source is given in brackets immediately after the citation of the source. The number of concordances appears in the top left corner of each square. The percentage similarity is given in the lower right corner. The percentage is calculated from the number of sequences in whichever of the two sources being compared has the fewer sequences. Thus the similarity between AN 96 and AN 97 is $\frac{6}{9} \times 100 = 67\%$, not $\frac{6}{15} \times 100 = 40\%$.

[illegible]

		R 250 (25)	Pn lat. 10508 (35)	AVR 46/216 (24)	Pn lat 1105 (29)	Br II 3824 (24)	Mn V 20-4 (25)	Mn 288 (44)	Mn 289 (44)	Mn 14421 (59)	Nn vi.g 34 (12)	Ra 477 (11)	Or Bodley 75 (17)	" , additions (19)	Coc 473 (17)	" , additions (8)	Lvl Han 2961 (6)	Pu Cosin VV 6 (12)	Lvl Roy 20 IV (20)	Lvl Cat Cal A XV (28)	Lvl Rg 8759 (31)	Wo F 150 (5)
Pn lat 10823 (18)	8 44	8 44	7 39	9 50	5 28	11 61	13 72	13 72	16 89	6 50	4 29	4 24	5 28	4 24	1 13	1 17	5 42	7 39	9 50	11 61	1 20	
CA 60 (25)	7 28	8 32	4 17	7 28	10 42	10 40	10 40	12 48	15 60	3 25	4 29	3 18	4 21	3 18	2 25	0 0	3 25	5 25	6 24	7 28	2 40	
CA 78 (27)	7 28	8 30	4 17	7 26	10 42	10 40	10 37	12 44	15 56	3 25	5 36	3 18	4 21	3 18	2 25	0 0	3 25	5 25	6 22	7 26	2 40	
CA 61 (17)	1 14	2 29	2 29	2 29	2 29	2 29	3 43	4 57	3 43	0 0	1 14	0 0	2 29	1 14	0 0	0 0	1 14	2 29	2 29	2 29	0 0	
Lvl Rg 8 C X 11 (22)	7 32	7 32	5 23	8 36	8 36	6 27	11 50	14 64	15 68	2 17	2 14	3 18	6 32	3 18	0 0	1 17	3 25	5 25	6 27	7 32	1 20	
Pn lat 904 (35)	14 56	18 51	18 75	21 72	16 67	19 76	26 74	27 77	28 80	9 75	9 64	5 29	12 63	4 24	4 50	1 17	9 75	14 70	17 61	19 61	1 20	
R 217 (36)	14 56	20 57	17 71	22 76	16 67	19 76	25 69	26 72	30 83	9 75	8 57	5 29	13 68	4 24	4 50	1 17	8 83	15 75	18 75	20 64	1 20	
R 276 (28)	12 48	18 64	16 67	21 75	11 46	16 64	22 79	22 79	26 93	7 58	7 50	4 24	8 42	3 18	2 25	1 17	9 75	16 80	17 61	19 68	1 20	
R 250 (25)	19 76	10 42	16 64	13 54	7 44	20 80	21 84	23 92	3 92	3 25	8 57	5 29	5 26	4 24	0 0	1 17	10 83	10 50	9 36	15 60	1 20	
Pn lat 10508 (35)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
AVR 46/216 (24)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Pn lat 1105 (29)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Br II 3824 (24)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Mn V 20-4 (25)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Mn 288 (44)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Mn 289 (44)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Mn 14421 (59)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Nn vi.g 34 (12)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Ra 477 (11)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Or Bodley 75 (17)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
" , additions (19)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Coc 473 (17)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
" , additions (8)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Lvl Han 2961 (6)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Pu Cosin VV 6 (12)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Lvl Roy 20 IV (20)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Lvl Cat Cal A XV (28)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Lvl Rg 8759 (31)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	
Wo F 150 (5)	14 58	17 71	13 52	17 52	13 52	19 79	25 71	26 74	32 91	6 50	8 57	7 44	6 32	6 35	3 38	1 17	8 67	14 70	13 46	16 52	1 20	

SECTION 6. ORDINARY OF MASS REPERTORIES

- (i) Catalogue of ordinary of mass chants in the
Sicilian sources page 583
- (ii) Number of concordances and percentage
similarities between sources 600

(i) Catalogue of ordinary of mass chants in the Sicilian sources

Whereas all other catalogues, tables of items etc., give the full data on which the statistical comparison of sources is based, the present catalogue of ordinary of mass chants is restricted to pieces found in the six Sicilian sources and Nn VI.G.34. While I regret the resulting lack of completeness of the information given, the size of a complete catalogue of the 66 sources involved would have been too large to fit comfortably into the present thesis. The number of sources does not exceed the number of sources of sequences catalogued in the previous section, but the number of chants is much greater. There are over 250 melodies alone, and a very large number of tropes. Furthermore, I hope to have an early opportunity to publish a full catalogue as a self-contained work.

Apart from the seven Sicilian sources and Nn VI.G.34, six other sources have a separate column, because of their close relationship with the Sicilian books and the number of concordances they contain: Pn lat.10508, R 276, R 250, Lbl Royal 8.C.XIII (all probably from Normandy), AN 96 and Pn lat.13252. The other columns represent groups of sources, as follows:

'other Norman': Lsc O.v.I.6, Pn lat.905, Pn lat.904
and also Br II.3824

'other "western": PRO 12, CHR 520, Ra 435, LM 437, LG 2,
AN 97

'North Eastern': CA 75, 60, 78 and 61, LA 263

'Paris': Pn lat.830, 861 and 1112, Lbl Add.16905 and
38723

'greater Paris': Pn lat.1107 and 14452, R 249, BRp 2,
BAca 85 and 88, Ac 695, Rss, Lbl Add.30058

'Winchester': Ob Bodley 775 and Ccc 473

'England 1050-1250': Ob Bodley 775 supplement, Du Cosin V.V.6, Ob Laud misc.358, Lbl Royal 2.B.IV, Lbl Cotton Cal.A.XIV, WO F.160, SHRs XXX

'England 1250-1450': Ob Lyell 9, Pa 135, Ob Uc 148, SHRs XXX supplement, Lbl Harley 3965, Ob Lat.lit. b.5, Cjc D.27

'Sarum': Mr lat.24, Ob Rawl.lit.d.3, Bu 2565, Cu Add.710, EXc 3502, Pp 98, Lbl Lansdowne 462, Lbl Add.17001
(these occasionally contain chants belonging in the previous category)

The numbering of chants and tropes follows the system of Melnicki (1954), Bosse (1954), Thannabaur (1962) and Schildbach (1967). For Gloria tropes I have numbered those in Rönnaus catalogue. Melodies not in these catalogues are distinguished by 'a', 'b' etc. added to the melody number. Tropes not in the catalogues are numbered in brackets.

JHOEAS									
1									
11									
12									
22									
23									
30									
39									
43									
51									
56									
X	X	X	X			X	X	X	X
X	X	X	X	X		X	X	X	X
X	X	X	X	X		X		X	X
X	X							X	
X	X	X						X	
X	X	X			X		X	X	
X	X	X			X		X	X	
X	X	X	X		1		X	X	X
X	X	X	X				X	X	
X			X						
X	X	X	X	X	X	X	X	X	X
	X		X	X		X			
X	X	X					X	X	
	X	X	X	X		X	X	X	of
X	X	X	X			X	X	X	
X	X	X			X		X	X	
X	X	X			X		X	X	
X	X	X	X	X			X		
X	X			X	X	X	X	X	X
X	X	X			X		X	X	
X	X	X			X			X	X

SANCTUS													
10													Mn 238
25													Mn 239
32													Mn 19421
41													Mn 1920-4
49													PL 1816
51													PL 185
56													
58													
68													
70													
71													
74													
111													
112													
116													
154													
162													
200													
X	X	X	X	X	X	X	X	X	X	X	X	X	Mn 238
X	X	X	X	X	X	X	X	X	X	X	X	X	Mn 239
X	X	X	X	X	X	X	X	X	X	X	X	X	Mn 19421
X	X	X	X	X	X	X	X	X	X	X	X	X	Mn 1920-4
													PL 1816
													PL 185
X	X	X	X	X	X	X	X	X	X	X	X	X	PL 10508
													R 276
													R 250
													LN 96XM
X	X	X	X	X	X	X	X	X	X	X	X	X	other Norman
													AN 96
													other Western
													PL 13252
													North Eastern
													Paris
													greater Paris
X	X	X	X	X	X	X	X	X	X	X	X	X	Winchester
X	X	X	X	X	X	X	X	X	X	X	X	X	England 1050-1250
													England 1250-1450
													France

SANCTUS TROLES				
214	Summe pater delectatus			
215	Summe pater de quo	X		M 288
217	Summe pater Virgo mater	X		M 289
235	Virgine proles	X	X	M 19421
				M 12044
				PL 1616
				PL 5
		X		P 10508
		X		R 276
				R 250
		X		Ln 8 Cxi
				other Normal
		X		AN 96
				other Western
		X		P 13252
		X		North Eastern
				Paris
			X	greater Paris
				Winchester
			X	England 1050-1250
				England 1250-1450
				Forum

124 Splendor patris illustrations 130 Triplex personis	Agnes Troops	
	X	Mn 288
		Mn 289
X		Mn 19421
		Mn V 20-4
		PLn 1 B.16
		PLs 5
X		Pn 10508
		R 276
		R 250
		Lvi 8 C-XIII
		other Normal
		AN 96
		other Western
		Pn 13252
		North Eastern
		Paris
		greater Paris
		Winchester
	X	England 1050-1150
		England 1250-1450
		Japan

(ii) Number of concordances and percentage similarities
between sources

The number of items in each source is given in brackets immediately after the citation of the source. Each melody and trope is counted as a separate item: thus if a source has Kyrie melody 18 tr.1 and melody 18 tr.2 it is credited with three items. The number of concordances between sources is given in the top left corner of each square, the percentage similarity in the lower right corner. The percentage is calculated from the number of items in whichever of the two sources being compared has the fewer. Thus the similarity between Ob Bodley 775 and Du Cosin V.V.6 is $\frac{27}{62} \times 100 = 44\%$, not $\frac{27}{83} \times 100 = 33\%$.

	ov Bortley 775 (62)	Ccc 473 (64)	ob Bortley 775 a205 (30)	Du Cosin V.V6 (83)	ov Landt musc 358 (56)	Lvl Royal 2 G.W (95)	Lvl Cat (al) A XIV (22)	Wlo F160 (73)	ov Lyell 9 (29)	Pa 135 (87)	ov Mc 148 (41)	SHRS XXX (21)	SHRS XXX suppl (29)	Lvl H.3965 (36)	ob Lat 1165 (51)	Ge D 27 (43)	Mr lat 24 (57)	ob Rawl 1165 (57)	Gu 2565 (43)	Gu A56.710 (54)	Exc 3502 (26)	PAP 98 (56)	Lvl Lans 462 (57)					
ov Bortley 775 (62)	56	90	4	13	27	15	24	39	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10
Ccc 473 (64)	4	13	30	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10
ob Bortley 775 a205 (30)	4	13	30	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10
Du Cosin V.V6 (83)	16	30	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
ov Landt musc 358 (56)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
Lvl Royal 2 G.W (95)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
Lvl Cat (al) A XIV (22)	10	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53
Wlo F160 (73)	10	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53	13	45	16	53
ov Lyell 9 (29)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
Pa 135 (87)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
ov Mc 148 (41)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
SHRS XXX (21)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
SHRS XXX suppl (29)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
Lvl H 3965 (36)	19	32	47	18	32	27	42	3	14	23	7	6	10	17	4	19	5	17	4	11	6	12	5	12	10	18	10	18
	22	83	20	69	27	93	26	90	21	72	25	81	93	24	83	20	69	27	90	21	72	24	90	24	92	24	67	67
	61	14	39	25	69	24	67	61	39	25	61	39	25	61	39	25	61	39	25	61	39	25	61	39	25	61	39	25

	Ra 435 (33)	Lg 2 (49)	AN 96 (44)	AN 97 (25)	Lul Royal 8 C XIII (81)	Pn lat. 10508 (119)	R 276 (53)	Lsc 0.v16 (39)	R 250 (55)	B-II 3824 (43)	Pn lat. 904 (13)	Pn lat. 905 (25)	Pn lat. 905 with supp (42)	Mv 20-4 (27)	M _n 288 (117)	M _n 289 (126)	M _n 19421 (164)	M _n v1: 9.34 (38)	PLn 1 B 16 (36)	PLs 5 (31)
0v 00614 725 (62)	9 27	8 16	20 45	7 28	25 40	34 55	15 28	17 44	19 35	13 30	3 23	5 20	5 12	11 44	40 65	40 65	39 63	7 18	8 22	5 16
Lec 473 (64)	12 36	8 16	19 43	9 36	24 38	36 56	17 32	17 44	22 38	15 35	4 31	6 24	6 14	10 37	39 61	39 61	40 63	7 18	9 25	6 19
0v 00614 725 005 (30)	13 43	9 30	11 37	14 56	13 43	17 57	8 27	9 30	11 47	11 37	1 8	4 16	4 13	6 22	18 60	18 60	16 53	14 47	7 23	6 20
Pu 05111 (83)	19 58	19 39	25 57	15 60	30 37	51 61	25 47	27 69	29 53	21 49	5 38	12 48	12 29	19 70	50 60	49 59	49 59	18 47	19 53	12 39
0v 00614 725 358 (56)	25 76	19 39	20 45	21 84	18 32	31 55	15 28	23 59	22 40	21 49	4 31	8 32	9 21	13 48	36 64	36 64	37 66	22 58	14 39	10 32
Lul Royal 2614 (45)	22 67	24 49	29 66	19 76	37 46	64 67	32 60	26 67	32 58	26 60	8 62	13 52	14 33	17 63	61 64	64 67	61 64	22 58	22 61	15 48
Lul 00614 725 358 (22)	11 50	10 45	6 27	7 32	4 18	10 45	4 18	4 18	11 50	8 36	2 15	6 27	7 32	6 27	11 50	11 50	14 64	12 55	8 36	5 23
WOF 1160 (23)	19 58	26 53	22 50	15 60	24 33	43 59	15 28	20 51	26 47	19 44	9 69	18 72	20 48	16 59	43 59	44 60	44 60	21 55	24 67	17 55
0v 00614 725 358 (29)	19 66	18 62	14 48	16 64	12 41	17 59	6 21	12 41	17 59	6 55	3 23	9 36	9 31	9 33	21 72	21 72	20 69	16 55	13 45	9 31
Ra 135 (82)	14 42	24 49	14 32	12 48	17 21	30 34	11 21	14 36	20 36	18 42	7 54	17 68	19 45	13 48	26 30	28 32	27 31	11 29	24 67	17 55
0v 00614 725 358 (41)	20 61	19 46	14 34	18 72	13 32	20 49	7 17	13 33	18 44	19 46	3 23	11 44	12 29	9 33	26 49	20 49	20 49	16 39	17 47	13 42
SHAS XXX Suppl (21)	15 71	15 71	12 57	12 57	13 62	13 62	6 29	10 48	14 67	12 57	2 15	6 29	6 29	6 29	17 81	17 81	16 76	13 62	9 43	7 33
SHAS XXX Suppl (29)	6 21	15 52	7 24	3 12	7 24	12 41	0 0	10 34	9 31	10 34	9 69	13 52	14 48	12 44	13 45	13 45	4 38	5 17	16 55	13 45
Lul H. 3965 (36)	16 48	17 47	9 25	12 48	8 22	13 36	5 14	8 22	13 36	15 42	3 23	10 40	11 31	7 26	13 36	13 36	15 42	11 31	15 42	10 32

	LVI A50 17001	(60)	CA 75	(53)	CA 60	(60)	CA 78	(51)	CA 61	(29)	LA 263	(51)	Pn lat. 13252	(96)	Pn lat. 1107	(24)	Pn lat. 830	(29)	LVI A50. 38723	(24)	Pn lat. 1112	(38)	Pn lat 861	(32)	LVI A50. 16905	(31)	Pn lat. 14452	(26)	R 249	(26)	BRp 2	(17)	BACA 85	(20)	BACA 88	(34)	Ac 695	(84)	Rss	(23)	LVI A50 30058	(24)	PRO 12	(31)	CHR 520	(29)
001211115	34	67	11	22	16	31	17	33	14	48	15	29	15	29	12	50	15	52	12	50	20	53	19	59	20	61	17	65	16	62	11	65	8	40	25	74	26	51	18	78	15	63	14	45	14	48
(51)	11	22	16	31	17	33	14	48	15	29	15	29	12	50	15	52	12	50	20	53	19	59	20	61	17	65	16	62	11	65	8	40	25	74	26	51	18	78	15	63	14	45	14	48		
51	17	20	20	35	13	30	10	34	14	33	14	33	11	44	19	19	19	19	16	23	22	53	23	23	18	18	19	19	13	13	12	12	26	76	30	53	18	78	17	71	19	61	19	62		
(43)	24	56	10	23	15	35	15	35	21	41	21	33	14	41	14	14	14	14	16	23	22	61	23	23	18	18	19	19	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62			
Mr lat. 24	51	89	17	32	20	35	20	39	16	55	41	42	42	58	66	66	66	66	67	67	61	69	70	70	69	69	73	73	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62			
(57)	89	32	20	35	20	39	16	55	41	42	42	58	66	66	66	66	66	67	67	61	69	70	70	69	69	73	73	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62				
00121115	50	88	17	32	20	35	20	39	16	55	41	42	42	58	66	66	66	66	67	67	61	69	70	70	69	69	73	73	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62			
(57)	88	32	20	35	20	39	16	55	41	42	42	58	66	66	66	66	66	67	67	61	69	70	70	69	69	73	73	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62				
00121115	39	91	11	26	15	35	15	35	15	18	42	42	42	58	66	66	66	66	67	67	61	69	70	70	69	69	73	73	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62			
(43)	91	26	15	35	15	35	15	35	15	18	42	42	42	58	66	66	66	66	67	67	61	69	70	70	69	69	73	73	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62			
Ca A50. 710	48	89	16	30	20	37	20	39	16	55	41	42	42	58	66	66	66	66	67	67	61	69	70	70	69	69	73	73	13	13	12	26	76	30	53	18	78	17	71	19	61	19	62			
(54)	89	30	20	37	20	39	16	55	41	42	42	58	66	66	66	66	66	67	67	61																										

[illegible]

[illegible]

		Ra 435 (33)	L ₉ 2 (49)	AN 96 (44)	AN 97 (29)	L ₆₁ Royal 8 C 2011 (81)	Pn lat. 10508 (119)	R 276 (53)	Lsc O.v.1 b (29)	R 250 (55)	Br II 3824 (43)	Pn lat 904 (13)	Pn lat. 905 (25)	Pn lat. 905 with sup (42)	Mn V.204p (27)	Mn 288 (117)	Mn 289 (126)	Mn 19421 (164)	Mn VI 934 (38)	PLN 1.0.1b (36)	PL 505 (31)															
LA 263 (51)	23	70	21	43	24	55	17	22	43	25	49	11	19	49	37	26	60	6	46	10	40	24	11	41	31	61	32	63	31	61	16	42	16	44	12	39
Pn lat. 13252 (96)	21	64	18	37	37	84	18	45	59	59	61	28	25	64	62	29	67	5	38	10	40	24	17	63	65	64	67	63	66	16	42	18	50	13	42	
Pn lat. 1107 (24)	7	29	"	46	8	33	7	8	9	9	38	0	10	42	42	13	54	4	31	9	9	38	42	42	11	46	12	50	9	38	4	17	13	54	11	46
Pn lat. 830 (29)	14	48	18	62	15	52	10	13	18	62	62	1	17	59	55	20	69	7	54	11	12	41	56	20	69	20	69	16	55	10	34	17	59	14	48	
L ₆₁ AdB. 38723 (24)	13	54	17	71	13	54	10	12	17	71	1	4	16	67	67	20	83	6	46	9	10	42	44	58	19	79	20	83	16	67	10	42	16	67	13	54
Pn lat. 1122 (38)	16	48	24	63	16	42	12	14	20	53	4	11	17	45	39	23	61	6	46	14	15	39	56	22	58	22	58	18	47	11	29	21	58	18	58	
Pn lat. 861 (32)	14	44	20	63	15	47	10	13	17	53	1	3	16	50	47	20	63	6	46	13	14	44	56	19	59	19	59	16	50	10	31	19	59	16	52	
L ₆₁ AdB. 16905 (33)	16	48	22	57	17	62	12	14	19	58	3	9	17	52	52	23	70	6	46	14	15	45	56	21	64	21	64	18	55	11	33	21	64	17	55	
Pn lat. 14452 (26)	13	50	19	73	11	42	9	9	13	50	0	0	13	50	50	17	65	6	46	12	13	50	13	50	15	58	15	58	12	46	9	35	18	69	15	58
R 249 (26)	11	42	19	73	11	42	9	10	15	58	0	0	14	54	58	19	73	5	38	11	12	46	54	17	65	17	69	14	54	9	35	18	69	15	58	
BAp 2 (17)	10	59	12	71	6	35	8	4	9	53	0	0	10	59	65	11	65	2	15	29	6	35	47	11	65	11	65	9	53	9	53	11	65	10	59	
BAca 85 (20)	9	45	12	60	10	50	8	10	12	60	1	5	12	60	55	14	70	4	31	7	8	40	50	13	65	14	70	12	60	6	30	10	50	9	45	
BAca 88 (34)	12	36	18	53	11	32	8	10	15	44	0	0	13	38	38	16	47	9	69	15	16	47	12	44	16	47	16	47	13	38	9	26	21	62	20	65

	Ra 435 (33)	Lq 2 (44)	AN 96 (44)	AN 97 (25)	Lvi Royal 8C-XIII (81)	Pn lat. 10508 (119)	R 276 (53)	Lsc 0.v16 (39)	R 250 (55)	Br II-3824 (43)	Pn lat 904 (13)	Pn lat. 905 (25)	Pn lat. 905 with supp (42)	Mn V 20-4 (27)	Mn 288 (117)	Mn 289 (126)	Mn 19421 (164)	Nn vi 9 34 (38)	PLn 18 16 (36)	PLSD 5 (31)
Ac 695 (84)	26 79	31 63	26 59	20 80	27 33	36 43	44 26	22 56	22 40	29 67	6 46	15 60	16 38	16 59	35 42	37 44	36 43	18 47	26 72	17 55
Rx (23)	8 35	12 52	10 43	4 17	8 35	11 48	0 0	10 43	11 48	13 57	9 69	13 57	14 61	11 48	10 43	10 43	8 35	6 26	16 70	13 57
Lvi AOS. 30058 (24)	15 63	19 79	16 67	11 46	12 50	17 71	5 21	12 50	15 63	19 79	6 46	12 50	12 50	10 42	18 75	18 75	14 58	11 46	18 75	12 50
Ra 12 (31)	27 87	14 45	18 58	19 76	11 35	19 61	10 32	12 39	15 48	18 58	3 23	7 28	7 23	9 33	23 74	23 74	24 77	16 52	13 42	10 32
Cha 520 (29)	20 69	18 62	19 66	15 60	12 41	18 62	8 28	13 45	16 55	18 62	4 31	10 40	10 34	12 44	23 79	23 79	21 72	11 38	15 52	9 31
Ra 435 (33)	18 55	18 55	18 55	19 76	12 36	18 55	9 27	12 36	15 45	20 61	3 23	7 28	7 21	8 30	24 73	24 73	25 76	19 58	13 39	10 32
Lq 2 (44)	17 39	13 52	13 52	15 31	15 31	22 45	4 8	16 41	16 33	22 51	7 54	16 64	19 45	16 59	26 53	26 53	23 47	14 37	22 61	16 52
AN 96 (44)	16 64	31 70	31 70	13 30	18 46	20 45	21 49	4 31	10 40	13 48	40 91	19 76	19 76	19 76	19 76	19 76	19 76	13 34	14 39	9 29
AN 97 (25)	11 44	17 68	7 28	13 52	15 60	18 72	1 8	5 20	5 20	9 36	5 20	9 20	9 20	9 36	19 76	19 76	19 76	13 52	11 44	8 32
Lvi Royal 8C-XIII (81)	56 69	26 49	17 44	25 45	21 49	3 23	7 28	7 17	12 44	59 73	58 72	62 77	13 34	14 39	19 76	19 76	19 76	13 34	14 39	9 29
Pn lat. 10508 (119)	42 79	24 62	17 44	25 45	21 49	3 23	7 28	7 17	12 44	59 73	58 72	62 77	13 34	14 39	19 76	19 76	19 76	13 34	14 39	9 29
R 276 (53)	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0	0 0
Lsc 0.v16 (39)	15 38	24 54	5 38	9 36	9 23	18 67	31 79	30 77	26 67	12 32	15 42	12 32	15 42	12 32	15 42	12 32	15 42	12 32	15 42	12 32

[illegible]

SECTION 7. POINTS OF VARIANCE - THE GRADUAL

(i) Statement of points of variance	page 613
(ii) Percentage similarities between most closely closely related sources	619
(iii) Checklist of sources cited in section ii	628

(i) Statement of points of variance

The points of variance used in the survey were those isolated for Le Graduel Romain, IV/1, and set out in the same volume pp.86-135 (lieux variants nos.51-100) and pp. 165-199 (lieux variants nos.101-150). I have therefore not given the points of variance in full here, but simply stated which reading (A, B, etc.) is in each source. If the source was covered in Le Graduel Romain I have given its siglum from that publication in brackets.

		51	55	60	65	70	75	80	85	90	95	100
Mwv 20-4	(SIC)	C	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
M ₁ lat 24	(EXT)	Q	A	Q	Q	Q	Q	Q	Q	Q	Q	Q
M0 H159	(DIT)	-	A	Q	-	Q	A	Q	Q	Q	Q	Q
Mwv 11	(-)	-	A	A	Q	Q	Q	Q	Q	Q	Q	Q
Ov lat 15v5	(-)	C	A	Q	Q	Q	Q	Q	Q	Q	Q	Q
Ov Raut. C 892	(IK1)	C	A	A	Q	Q	Q	Q	Q	Q	Q	Q
Pu 135	(SAR2)	-	A	Q	Q	Q	Q	Q	Q	Q	Q	Q
Plu XIV 16	(-)	C	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Pls 8	(-)	-	-	-	-	-	-	-	-	-	-	-
Pu lat 904	(K04 1)	A	-	-	Q	Q	Q	Q	Q	Q	Q	Q
Pu lat 1105	(-)	-	-	-	-	-	-	-	-	-	-	-
Pu lat 9439	(REN)	-	A	A	Q	Q	Q	Q	Q	Q	Q	Q
Pu lat 14446	(LEX)	C	A	Q	Q	-	-	-	-	-	-	-
Pu lat 15616	(ENR2)	C	Q	Q	Q	Q	Q	Q	Q	Q	Q	Q
Pu lat 17310	(CHA2)	-	A	Q	-	Q	A	Q	Q	Q	Q	Q
Pu nov aeq lat 541	(K04 3)	A	A	Q	Q	Q	Q	Q	Q	Q	Q	Q
Pu nov aeq lat 1773	(ENR3)	C	A	Q	Q	Q	Q	Q	Q	Q	Q	Q
PRO 12	(PRO1)	-	A	Q	-	Q	Q	Q	Q	Q	Q	Q

		101	105	110	115	120	125	130	135	140	145	150			
M _h V20-4	(Sic)	A	B	B	A	A	B	A	B	B	B	B	A	B	[98]
M _h lat 24	(EXT)	B	B	B	A	B	A	B	B	B	B	B	A	C	[99]
MO H 159	(POT 1)	A	A	B	A	B	B	A	B	C	B	A	-	B	[94]
M _h V14 11	(-)	-	-	-	A	B	B	A	B	B	B	C	B	A	[90]
OL lat 15. v 5	(-)	-	-	B	-	A	B	B	-	B	B	B	-	B	[96]
OL Row 1 C 892	(12)	A	B	A	A	A	B	A	B	A	B	C	A	B	[100]
P _a 135	(SAR 2)	B	B	B	A	B	A	B	B	C	B	B	A	A	[96]
P _h XIV 16	(-)	-	-	-	A	A	B	A	B	-	B	C	B	A	[86]
PLSD 8	(-)	-	-	-	-	B	-	-	-	-	-	-	-	A	[37]
P _h lat 904	(ROQ 1)	A	A	B	A	-	A	B	B	B	A	B	B	A	[96]
P _h lat 1105	(BEC)	-	-	-	-	-	B	B	B	B	A	B	A	A	[81]
P _h lat 9439	(REN)	A	-	B	B	A	A	B	B	B	A	A	B	A	[85]
P _h lat 14446	(LEX)	B	B	B	B	-	-	-	A	B	B	B	A	A	[52]
P _h lat 15616	(EVR 2)														[50]
P _h lat 17310	(CHA 2)														[47]
P _h nov aq lat 54 (ROQ 3)		A	B	B	A	B	B	B	A	B	C	B	B	B	[85]
P _h nov aq lat 1773 (EVR 3)		A	B	B	B	A	A	B	B	B	C	A	B	B	[96]
P _h 12	(PRO 1)	B	B	B	B	A	B	A	B	B	B	A	B	B	[94]

(ii) Percentage similarities between most closely related sources

The 45 sources whose variant readings were listed above were compared amongst themselves and with 226 others, as explained on pp.330-1 above. It is clearly impossible to give full statistics of number of agreements and percentage similarities between sources (over 23000 figures would be required), although these were available to me on computer statement. Instead I simply extracted the highest percentage similarities for each source, and I have listed these overleaf. I have not stated percentages below 60, since these could hardly signify a meaningful similarity. Usually it was not necessary to proceed beyond 75% before the number of sources began to multiply rapidly and it became clear that the similarities were decreasingly significant. I have rarely given more than 40 similar sources for any one source. Sources with less than 60 points of variance are bracketed.

- AN 91: 89 - CHR 47
 82 - Pn lat.9439
 79 - LA 239
 78 - Lsc O.v.I.6, Pn lat.1105
 77 - Fl Ashburnham 61
 75 - PRO 12
- AN 96: 87 - Pn lat.10511
 85 - Pn lat.9434
 83 - Pm 384, Pn lat.866, SUsb 247
 82 - Ob Rawl.C.892, WO F.160
 80 - Mont Renaud
 79 - Pn lat.9436, Pn nouv.acq.lat.1235, SE 16-17
 78 - Pm 405, O 117
 77 - Du Cosin VV6, Pn lat.18010
 75 - CA 61, DOU 90, Pn lat.13254, Ob Lat.11t.b.5
- [AN 97]: 91 - AN 96, Pn lat.10511
 86 - Pm 384, SUsb 247, WO F.160
 83 - Pn lat.9434
 82 - Pn lat.17312, Mont Renaud, Pm 405, Ob Rawl.C.892,
 Lbl Egerton 857, O 117, Ob Lat.11t.b.5
 81 - Pn lat.13254
 80 - Du Cosin V.V.6, VN Grand Seminaire, Pn nouv.
 acq.lat.1235
 79 - Rvat Borgia 359, Pn lat.1087, Pn lat.12584,
 SE 18
 78 - AU 51, Pn lat.9436, AUT S.12, Pn lat.10502
 77 - Pn lat.1107, Lm 23, Rc 1907
 76 - AO 5, Pn lat.16823, Fl Ashburnham 61, Pn lat.
 13253, Pn lat.830, Pa 135, Psg 99
 75 - CA 61, Br II.3823, Mr lat.24, DOU 90, BAca 1,
 Br 19389
- AVR 42: 95 - MO H.159
 93 - Br II.3824
 90 - R 250
 88 - Pn lat.904, Pn nouv.acq.lat.541
 84 - SHRs XXX, R 277
 83 - Lbl Harley 622
 81 - Pn lat.1087
 79 - Pn lat.1132, Lbl Add.12194
 77 - Pn lat.12584, Lbl Add.26655, Pa 135, Pn lat.903
 76 - Br II.3823, Tc 35.10
 75 - NAM 1, AO 5, Rc 1907, AUT 10
- Br II.3824: 95 - MO H.159
 93 - AVR 42
 92 - Pn nouv.acq.lat.541
 91 - R 250
 88 - Pn lat.904
 87 - SHRs XXX, Lbl Harley 622, R 277
 86 - Mr lat.24
 84 - Lbl Add.12194
 83 - Pa 135
 79 - Pn lat.1087, Pn lat.12584, AUT 10
 77 - Br II.3823, Rc 1907, Lbl Add.26655
 76 - AO 5, NAM 2, Pn lat.1132, Br 19389
 75 - AM 159, Pn lat.903

CHR 47: 89 - AN 91
 86 - Pn lat.9439
 80 - Pn lat.1105
 77 - LA 239
 76 - PRO 12
 75 - Fl Ashburnham 61

[Cjec Q.B.5]: 71 - Lc 606
 69 - DOU 90, Ob Lat.lit.b.5
 68 - Du Cosin V.V.6, TRb 118
 67 - Pn lat.16823, Pn lat.1107, Mont Renaud, Ob
 Rawl.C.892, WO F.160
 66 - Pm 384
 64 - CH-E 121, Pn nouv.acq.lat.1235, Mbs lat.17019,
 Zz Rheinau 14
 63 - Lbl Add.11669, CA 61, Pn lat.9436, Fl Gadd.44
 62 - Rvat Borgia 359, Mbs lat. 6428, Lbl Add.24680
 Gu 807, Ra 948, CA 75
 61 - Br II.3823, Pm 405, Kl Theol.Qu.5, Mbs lat.3008

[Cu Kk.11.6: 94 - Mr lat.24
 92 - Lbl Add.12194
 89 - MO H.159
 87 - SHRs XXX, Pa 135
 86 - Pn lat.9435
 85 - AVR 42, Pn nouv.acq.lat.541
 84 - Nn VI.G.11
 83 - Br II.3824, Pn lat.1132, Lbl Harley 622
 82 - Pn lat.904
 81 - R 250
 79 - R 277
 78 - Pn lat.17312
 77 - AO 5, Tn F.IV.18
 76 - Lbl Add.26655, LEu Hiersemann 392/158, SUsb 247

Du Cosin V.V.6: 94 - Pn lat.18010
 93 - WO F.160
 92 - Mont Renaud
 91 - Ob Rawl.C.892
 86 - Pm 384
 84 - Pn lat.16828, Pn lat.9436
 82 - DOU 90, Ob Lat.lit.b.5
 80 - Pn lat.16823, Pn lat.1107, Pn nouv.acq.lat.1235,
 Pn lat.9434
 79 - CA 61, Lbl Egerton 857
 77 - AN 96, Pm 405, CA 75
 76 - AU 51, SUsb 247
 75 - Pn lat.13254, SE 16-17

[Lbl Egerton 3759]: 97 - Ob Rawl.C.892, WO F.160
 96 - Mont Renaud
 93 - Pm 384, Fl Ashburnham 61
 90 - DOU 90
 89 - Ob Lat.lit.b.5
 88 - Du Cosin V.V.6, Rvat Barb.559
 84 - Pn lat.16823, Pn lat.1107
 83 - Pn lat.9436
 81 - Pn lat.17312, CA 75, CA 61, Lbl Egerton 857
 80 - Pn lat.9434

Lbl Egerton 3759 (continued):

- 79 - Pn lat.1087, BGc F.III.18, VN Grand Sem.
- 78 - Fl Gadd.44, AS 437
- 77 - Pn lat.17307, Lm 23, DS 1946, Pn lat.13254,
Pn lat.12584, Pn nouv.acq.lat.1235
- 76 - Pn lat.13253, CO 443
- 75 - AO 5, AM 159

Lbl Harley 622: 98 - SHRs XXX

- 92 - Pn nouv.acq.lat.541
- 90 - Pn lat.904
- 87 - Br II.3824, Mr lat.24, Lbl Add.12194
- 86 - MO H.159
- 85 - R 277, R 250
- 83 - AVR 42
- 82 - Pa 135
- 79 - I-Ma M.70 sup., Pn lat.12584
- 78 - Pn lat.1087
- 77 - AUT 10
- 76 - Mn V.20-4
- 75 - Nn VI.G.11, Pn lat.9441, Pn lat.9435

[Lbl Harley 3965]: 100 - SHRs XXX

- 98 - Lbl Harley 622, Pn nouv.acq.lat.541
 - 96 - Lbl Add.12194
 - 94 - Mr lat.24, Pa 135
 - 93 - Pn lat.904
 - 90 - R 277
 - 89 - R 250
 - 88 - I-Ma M.70 sup., Br II.3824, Rss XIV Lit.1
 - 87 - MO H.159, Pn lat.15616, R 249, Pn lat.9435
 - 86 - Pn lat.9441, DS 868
 - 85 - AVR 42, SE 18
- (no more sources given: there are 17 in the range
80-84% and 20 in the range 75-79%)

[Lbl Royal 2.B.IV + Ob Laud misc.358]: 83 - Pn lat.9441

- 81 - R 249
- 80 - Pn nouv.acq.lat.1773
- 77 - Lsc O.v.I.6
- 76 - Rss XIV Lit.1, Lbl Add.26655
- 75 - Pn lat.1105, Pn lat.12053, AUT S.12, SE 18

Lbl Add.12194: 97 - Mr lat,24

- 92 - Pa 135
- 90 - SHRs XXX
- 87 - Lbl Harley 622
- 85 - Pn nouv.acq.lat.541
- 84 - Br II.3824, Pn lat.9435
- 82 - Pn lat.904
- 80 - MO H.159, R 250
- 79 - AVR 42, R 277
- 78 - Mn V.20-4
- 77 - Nn VI.G.11, AU 51, Pn lat.13253, Pn lat.15615
- 76 - TRb, Psg 1259, Pn lat.12584, PLn XIV.F.16, Pn
lat.9441, Br 19389
- 75 - Pn lat.17312, Ra 477, Pn nouv.acq.lat.1235,
BACA 1, SUSb 247

Lbl Add.26655: 86 - Pn nouv.acq.lat.1773

83 - Mn V.20-4
77 - Br II.3824
75 - Pn lat.15616

[LH 330]:

79 - LM 437
75 - Lsc O.v.I.6, Tc 35.10, Fl Gadd.44
74 - Pn lat.1105
73 - CHR 47, Mont Renaud
70 - AN 96, Du Cosin V.V.6, Ob Rawl.C.892, Mod O.I.13,
CH-E 121, LA 226 bis, WO F.160

LM 437:

76 - DS 1946, Fl Ashburnham 61
74 - Pc A.47
73 - Ra 123, R 250
72 - PCd 65, BAw 11
71 - Mbs lat.10075, PCsa E sotto, DS 868
70 - NAM 1, Rvat Barb.559, Pn nouv.acq.lat.541,
Pn lat.903

[Le Mans (1515)]: 91 - LM 437

81 - DS 1946, Rvat Barb.559
78 - Ra 123, DS 868, Lbl Add.18031-32
77 - NAM 1, Nn VI.G.38, Mbs lat.10075
76 - Pn lat.823, PCsa E sotto
75 - BEU, Pn nouv.acq.lat.541, R 250

Lsc O.v.I.6: 95 - Pn lat.1105

84 - Pn nouv.acq.lat.1773
81 - PRO 12
79 - CHR 47
78 - AN 91
77 - AVR 42

Mn V.20-4:

85 - Nn VI.G.11
83 - Lbl Add.26655, Pn nouv.acq.lat.1773
80 - PLn XIV.F.16
79 - SHRs XXX
78 - Lbl Add.12194, Pn lat.1112, 15615
77 - Pn lat.833, Pa 135, Pn lat.14452
76 - Lbl Harley 622, Pn lat.9435, Psg 99, Mr lat.24,
VCd 56, Pn lat.9441
75 - Br 19389, IV 60, Pn lat.12584, 13253

Mr lat.24: 97 - Lbl Add.12194

94 - Pa 135
89 - SHRs XXX
87 - Lbl Harley 622
86 - Br II.3824, Pn nouv.acq.lat.541
84 - Pn lat.9435
82 - MO H.159, SE 18
81 - Br 19389, Pn lat.904
79 - AVR 42, Pn lat.15615, R 277
78 - Pn lat.17312, Psg 1259, Ra 477, Pn lat.9441,
R 250, SUsb 247
77 - AU 51, Pn lat.12584, 13253, AUT 10, SE 16-17
76 - CA 60, Pn lat.1087, Br II.3823, Rc 1907, BAca 1,
Mn V.20-4, Pn lat.14452
75 - Nn VI.G.11, Pn nouv.acq.lat.1235, Pn lat.830,
Pn lat.1112, R 249, Psg 99

MO H.159: 95 - Br II.3824, AVR 42
 94 - R 250
 90 - Pn nouv.acq.lat.541
 88 - Pn lat.904
 86 - Lbl Harley 622, R 277
 85 - SHRs XXX
 82 - Mr lat.24
 80 - Lbl Add.12194
 79 - Pn lat.1132
 78 - Pn lat.1087, Pa 135
 76 - NAM 1, Br II.3822, AUT 10
 75 - AM 159, Rc 1907, TRs 360

Nn VI.G.11: 85 - Mn V.20-4
 80 - SHRs XXX
 77 - Br 19389, Lbl Add.12194
 76 - Pn lat.1087, AUT 10, BAc 1
 75 - Lm 23, Mr lat.24, Lbl Harley 622, Pn lat.9435

Ob Lat.lit.b.5: 89 - WO F.160
 88 - Pm 384
 85 - Pn lat.16823
 84 - Pn lat.9436
 83 - Pn lat.17312, Pn lat.10511, Pn lat.1107, Ob
 Rawl.C.892
 82 - Du Cosin V.V.6, Pm 405, Pn lat.13254, Pn nouv.
 acq.lat.1235, Lbl Egerton 857
 81 - Pn lat.1087, SUsb 247
 80 - Lm 23, Mont Renaud, Rc 1907
 (no further sources given: there are 22 in the
 75-79% range)

Ob Rawl.C.892: 96 - Mont Renaud, WO F.160
 93 - Pm 384
 91 - Du Cosin V.V.6
 90 - Pn lat.9436, Pn lat.9434
 84 - Pn lat.1107
 82 - AN 96, Pn lat.16823, Pn lat.18010
 81 - Pn lat.10511, Pn nouv.acq.lat.1235, Br 19389
 80 - Pm 405
 79 - Lm 23
 77 - Lbl Egerton 857, O 117
 75 - Pn lat.13254

Pa 135: 94 - Mr lat.24
 92 - Lbl Add.12194
 85 - SHRs XXX
 83 - Pn nouv.acq.lat.541, Br II.3824
 82 - Lbl Harley 622, SE 18
 80 - Pn lat.15615, Pn lat.9435
 (no more sources given: there are 34 sources in the
 75-79% range)

PLn XIV.F.16: 89 - Ra 477
 86 - Pn lat.15615
 84 - Pn lat.14452
 83 - Pn lat.15616, AUT S.12
 82 - Psg 1259, Pn lat.1112, Psg 99

PLn XIV.F.16 (continued): 81 - Pn lat.13253, BAca 1
 80 - Pn lat.17312, TRb, Mn V.20-4, Pn lat.830
 79 - VN Grand Sem., Lbl Egerton 857, Pn lat.9441,
 R 249
 78 - Pn lat.17307, Lm 23, DS 868, SUsb 247, SE 18
 77 - CA 60
 76 - Pn lat.12584, Pn lat.833, Lbl Add.12194, Pa135
 75 - R 305, R 277, Pn nouv.acq.lat.541, Ob Lat.lit.
 b.5, Pn lat.12053, Rss XIV lit.1, AUT 10,
 Br 19389

[PLsd 8]: 86 - Mn V.20-4
 83 - Lbl Add.26655, Pn nouv.acq.lat.1773
 81 - Porrentruy
 78 - PRO 12
 76 - Pn lat.823, Nn VI.G.11, Lbl Add.18031-32
 75 - Wirzenborn, Rv C.52

Pn lat.904: 96 - R 277
 95 - Pn nouv.acq.lat.541
 92 - R 250
 91 - SHRs XXX
 90 - Lbl Harley 622
 88 - MO H.159, Br II.3824, AVR 42
 82 - Lbl Add.12194
 81 - Mr lat.24
 78 - I-Ma M.70 sup., Pa 135
 77 - Pn lat.1087, NAM 2, NS 4, Pn lat.9441, Lbl
 Add.26655, Pn lat.903
 76 - Rss XIV Lit.1, Hautecombe
 75 - NAM 1, Ra 477, Pn lat.12584, Tc 35.10

Pn lat.1105: 95 - Lsc O.v.I.6
 84 - Pn nouv.acq.lat.1773
 80 - CHR 47
 78 - AN 91, PRO 12

Pn lat.9439: 86 - CHR 47
 82 - AN 91
 78 - PRO 12

[Pn lat.14446]: 94 - PRO 12
 82 - Pn lat.9439
 81 - Pn nouv.acq.lat.1773
 80 - Pn lat.1112
 78 - AN 91, Pn nouv.acq.lat.541
 77 - Pn lat.1105, Psg 1259, PLn XIV.F.16, Lsc O.v.I.6
 76 - CHR 47, TRb, VN 758
 75 - Tn F.IV.18

Pn lat.15616: 97 - R 249
 96 - Pn lat.1112
 94 - BAca 1, Pn lat.15615, 14452
 92 - Psg 1259, Ra 477, Pn lat.830
 87 - AUT S.12, Psg 99
 86 - CA 60, Pn lat.9441
 85 - R 305
 83 - PLn XIV.F.16
 82 - Rss XIV Lit.1
 (no more sources given: there are 8 in the range
 75-79%)

[Pn lat.1731d]: 89 - PRO 12
(no other sources above 74% similar)

Pn nouv.acq.lat.541: 95 - Pn lat.904
 93 - SHRs XXX, R 277
 92 - Br II.3824, Lbl Harley 622
 90 - MO H.159
 88 - AVR 42, R 250
 86 - Mr lat.24
 85 - Lbl Add.12194
 83 - Pa 135
 80 - R 249, Br 19389
 79 - I-Ma M.70 sup.
 78 - Pn lat.903
 77 - NAM 1, TRs 360, Rss XIV Lit.1
 76 - Pn lat.1087, Pn lat.1132, NS 4, AUT 10, Pn
 lat.9441, Hautecombe
 75 - PLn XIV.F.16, Tc 35.10

Pn nouv.acq.lat.1773: 86 - Lbl Add.26655
 84 - Pn lat.1105, Lsc O.v.I.6
 83 - Mn V.20-4
 77 - Pn lat.15616, PRO 12
 76 - Psg 1259
 75 - Pn lat.1112

PRO 12: 81 - Lsc O.v.I.6
 78 - Pn lat.1105, Pn lat.9439
 77 - Pn nouv.acq.lat.1773
 76 - Vcd 56
 75 - AN 91

R 249: 98 - BAca 1, Pn lat.14452, 15615
 97 - Pn lat.15616, Psg 1259
 95 - Pn lat.830
 94 - Ra 477
 93 - Psg 99
 92 - AUT S.12, Pn lat.1112, 9441
 87 - CA 60
 (no more sources given: there are 3 in the 80-84%
 range, and 10 in the 75-79% range)

R 250: 94 - MO H.159
 92 - Pn lat.904
 91 - Br II.3824
 90 - AVR 42
 88 - R 277, Pn nouv.acq.lat.541
 85 - SHRs XXX, Lbl Harley 622
 80 - Lbl Add.12194
 78 - Mr lat.24, Pa 135
 (no other figures available: for other related
 sources see MO H.159)

[R 267]: 100 - DS 868
 95 - NAM 1, NAM 3, R 250
 94 - MO H.159, Lbl Harley 622
 (no other sources given: there are 10 in the range
 85-89%, and 11 in the range 80-84%)

- R 277: 96 - Pn lat.904
 93 - Pn nouv.acq.lat.541
 88 - SHRs XXX, R 250
 87 - Br II.3824
 86 - MO H.159
 85 - Lbl Harley 622
 84 - AVR 42
 80 - Rss XIV Lit.1
 79 - Mr lat.24, Ra 477, Lbl Add.12194
 78 - Pn lat.9441
 77 - CA 60
 76 - Pa 135
 75 - I-Ma M.70 sup., PLn XIV.F.16
- R 305: 85 - Pn lat.15616
 82 - R 249, Pn lat.1112
 81 - CA 60, AUT S.12, Pn lat.15615
 80 - Ra 477
 79 - BAca 1, SE 18
 78 - Lm 23, Psg 1259, Pn lat.13254, SOM 252, Pn lat.830, Psg 99, SE 16-17, Pn lat.14452
 77 - Pn lat.9441
 76 - Lbl Egerton 857
 75 - PLn XIV.F.16
- SHRs XXX: 98 - Lbl Harley 622
 93 - Pn nouv.acq.lat.541
 91 - Pn lat.904
 90 - Lbl Add.12194
 89 - Mr lat.24
 88 - R 277
 87 - Br II.3824
 85 - MO H.159, R 250, Pa 135
 84 - AVR 42
 80 - Nn VI.G.11, Pn lat.12584
 79 - Pn lat.1087, Pn lat.9441, Mn V.20-4
 78 - I-Ma M.70 sup., Pn lat.9435
 77 - AO 5, Ra 477, AUT 10, Br 19389
 76 - NAM 1, CA 60, Br II.3823, Rc 1907, Rss XIV Lit.1
- TRb: 80 - PLn XIV.F.16
 77 - DS 868
 76 - Tn F.IV.18, Pn lat.13253, Lbl Add.12194, SE 18
 75 - CA 60, Br II.3823
- WO F.160: 96 - Ob Rawl.C.892
 93 - Du Cosin V.V.6, Pm 384
 91 - Pn lat.9436, Mont Renaud
 89 - Ob Lat.lit.b.5
 87 - Pn lat.18010
 86 - Pn lat.1107
 85 - Pn lat.9434
 84 - Pn lat.10511, Pn nouv.acq.lat.1235
 83 - Pn lat.16823, DOU 90
 82 - AN 96
 81 - CA 61, Pm 405, Lbl Egerton 857
 80 - Pn lat.17312, Pn lat.13254, O 117
 (no more sources given: there are 12 in the range 75-79%)

(iii) Checklist of sources cited in section 11

For convenience I give here a full list of all the sources cited in the previous section, in alphabetical order of siglum. The siglum used in Le Grædual Romain, if the source was used there, is given in brackets. The second column gives the provenance of the source, the third column an approximate date, by century.

If a source is mentioned nowhere else in the thesis but in the statement on pp.620-627, then I have not included it in Part IV of the thesis, the general list and description of sources.

AM 159 (BER)	St.Austreberte (dioc. Amiens)	13-14
AN 91 (FLE 1)	Brittany, to St.Pierre, Angers	10
AN 96 (AGV 1)	Angers (?cathedral)	12
AN 97 (AGV 2)	Angers, St.Aubin	12
AO 5 (ANO 3)	Burgundy	13
AS 437 (VAA 2)	Arras, St.Vaast	13
AU 51 (AUX 2)	Auxerre	13
AUT S.12 (OTU 1)	N.E.France	12
AUT 10 (OTU 3)	Autun	12
AVR 42 (-)	Mont-St.-Michel	13
BACA 1 (PAR 1)	Paris, to Bari	13
BAW 11 (RAN)	dioc. Ravenna	11
BEU (FRA 1)	Franciscan	14-15
BGe F.III.18 (ITN 4)	N.Italy	11
Br 19389 (QUE)	St.Martin, Quesnat (Brabant)	13
Br II.3822 (NAD)	St.Hubert (Belgium)	11-12
Br II.3823 (CLU 2)	Auvergne (Cluniac)	12
Br II.3824 (DIJ 2)	St.Bénigne, Dijon	13
CA 60 (CAM 4)	Cambrai	11-12
CA 61 (CAM 5)	St.Pierre, Lille	12
CA 75 (VAA 1)	St.Vaast, Arras	11
CH-E 121 - see E 121		
CHR 47 (CHA 1)	Brittany	9-10
Cjec Q.B.5 (ANO 1)	Durham	14-15
CO 443 (MUR 1)	Murbach (Upper Rhine)	11
Cu Kk.ii.6 (VOR 2)	Hanley Castle (nr.Malvern)	13
DOU 90 (KIN)	Anchin	12
DS 868 (PRE 5)	Arnstein (dioc.Trier - Premon- -stratensian)	13
DS 1946 (EPT)	Echternach	10-11
Du Cosin V.V.6 (-)	Christchurch Canterbury, to Durham	11
(CH-)E 121 (MUR 3)	Einsiedeln	10-11
Fl Ashburnham 61 (ITI 3)	Tuscany	11-12
Fl Gaddiani 44 (TOS 1)	nr. Florence	12
Gu 807 (KLO 1)	Klosterneuburg	12
Hautecombe (VAL)	Valence	12
I-Ma M.70 sup. - see Ma M.70 sup.		
IV 60 (IVR 1)	Pavia	11

Kl Theol.qu.5 (HES)	Hessen	13
LA 226 bis (POL)	St.Paul, Verdun	12
LA 239 (LAN)	nr.Laon	10
Lbl Egerton 857 (NOY 1)	Noyon	11-12
Lbl Egerton 3759 (-)	Crowland	13
Lbl Harley 622 (ROC)	Ronton	13
Lbl Harley 3965 (-)	Hereford	14
Lbl Royal 2.B.IV (-)	St.Albans	12-13
Lbl Add.11669 (AVI 1)	Augsburg	12
Lbl Add.12194 (SAR 1)	Sarum	13
Lbl Add.18031-32 (STA 1)	Stavelot (Belgium)	13
Lbl Add.24680 (VEI 1)	St.Martin, Weingarten	12
Lbl Add.26655 (-)	Evreux, to Vernon	13
Lc 606 (LUC 1)	S.Salvatore, Lucca	11
LEu Hiersemann 392/158 (SIO)	Sion in Valais	13
LM 437 (CHE 2)	Le Mans	14
Le Mans, printed gradual of 1515 (CHE 1)		
Lm 23 (DOE)	St.Amé, Douai	13
Lsc O.v.I.6 (ROP)	St.Nicaise, Meulan (priory of Bec)	12
(I-)Ma M.70 sup. (CAR 1)	Carthusian	12
Mbs lat.3008 (NAC 2)	St.Nicholas, Andechs	12
Mbs lat.6428 (FRE 1)	Augsburg, to Freising	11
Mbs lat.10075 (GAD)	Gäsdonker, or Ratingen	12-13
Mbs lat.17019 (PRE 3)	Salzburg dioc., to Schäftlarn	12
Mn V.20-4 (SIC)	Palermo (cathedral)	12
MO H.159 (DIJ 1)	St.Bénigne, Dijon	11
MOD O.I.13 (MOD 1)	Modena or Bologna	11-12
Mont Renaud (ELI)	St.Denis	10
Mr lat.24 (EXT)	Salisbury, for Exeter	13
NAM 1 (AND 1)	Andenne	12-13
NAM 2 (LEO 2)	Liège, to Andenne	13
NAM 3 (AND 2)	Andenne	14
Nn VI.G.11 (-)	Acre	12-13

Nn VI.G.38 (FRA 3)	Franciscan	13
O 117 (TUR 4)	St.Venant, Tours	13
Ob Lat.lit.b.5 (-)	York dioc.	15
Ob Laud misc.358 (-)	St.Albans	12-13
Ob Rawl.C.892 (IRI)	Downpatrick	12-13
Pa 135 (SAR 2)	Sarum	13
PCd 65 (PLA 1)	Piacenza	13
PCsa E sotto (PLA 2)	Piacenza	13
Pc A.47 (RAV)	Ravenna	12
PLn XIV.F.16 (-)	Palermo	12
PLsd 8 (-)	Palermo (cathedral)	12
Pm 384 (DEN 1)	St.Denis	11
Pm 405 (FAR)	St.Faron, Meaux	13
Pn lat.823 (AME)	St.Pierre, Remiremont (Vosges)	12
Pn lat.830 (PAR 7)	Paris	13
Pn lat.833 (PRE 8)	St.Etienne-à-Arne (Champagne)	12
Pn lat.866 (CAT 4)	Châlons-sur-Marne, to Troyes	15
Pn lat.903 (YRX)	St.Yrieix (nr.Limoges)	11
Pn lat.904 (ROG 1)	Rouen (cathedral)	13
Pn lat.1087 (CLU1)	Cluny	10-11
Pn lat.1105 (BEC)	Bec	13
Pn lat.1107 (DEN 4)	St.Denis	13
Pn lat.1112 (PAR 4)	Paris	13
Pn lat.1132 (MAL1)	St.Martial, Limoges	12
Pn lat.9434 (TUR 3)	St.Gatien, Tours	11
Pn lat.9435 (TUR 2)	Maillezais, to St.Gatien Tours	11
Pn lat.9436 (DEN 4)	St.Denis	11
Pn lat.9439 (REN)	St.Melaine, Rennes, to St.Gatien	12
Pn lat.9441 (PAR 5)	Paris	13
Pn lat.10502 (SNO 1)	Sens	13
Pn lat.10511 (CYR)	St.Laurent-de-Longré?	12
Pn lat.12053 (LAT)	Lagny	11
Pn lat.12584 (MOR 4)	St.Maur-des-Fossés	11
Pn lat.13253 (MOR 3)	St.Maur-des-Fossés	13
Pn lat.13254 (MOR 1)	Chelles, to St.Maur	12
Pn lat.14446 (LEX)	St.Martin, Troarn?	12
Pn lat.14452 (VIC 1)	St.Victor, Paris	13
Pn lat.15615 (PAR 6)	Paris	13
Pn lat.15616 (EVR 2)	Paris, used in Evreux dioc.	13
Pn lat.16823 (COC 2)	St.Corneille, Compiègne	13

Pn lat.17307 (OOC 1)	St.Corneille, Compiègne	12
Pn lat.17310 (CHA 2)	Chartres	14
Pn lat.17312 (AUX 1)	Auxerre dioc.	13
Pn lat.18010 (COR 1)	Corbie	11
Pn nouv.acq.lat. 541 (ROG 3)	Rouen (cathedral)	13
Pn nouv.acq.lat. 1235 (NIV)	Nevers	12
Pn nouv.acq.lat. 1773 (EVR 3)	St.Taurin, Evreux	13
Porrentruy (PRE 2)	Bellelay, Premonstratensian	12
PRO 12 (PRO 1)	St.Père, Chartres	13
Psg 99 (SIV)	Senlis	13
Psg 1259 (GIN)	Paris	13
R 249 (ROG 4)	St.Laurent, Eu	13
R 250 (ROG 5)	Jumièges	14
R 267 (JUM)	Jumièges	12
R 277 (ROG 2)	Rouen (cathedral)	13
R 305 (EVR 1)	Montaure, dioc. Evreux	13
Ra 123 (LAV)	Bologna?	11
Ra 477 (JER)	Jerusalem	12
Ra 948 (RAT 1)	Regensburg	12
Rc 1907 (ITI 1)	San Salvatore, Monte Amiata (nr. Siena)	11
Rss XIV Lit.1 (OPE 1)	Dominican	13
Rv C.52 (NUR)	San Eutizio, Norcia	10-11
Rvat Barb.559 (LYO 1)	Lyons	12-13
Rvat Borgia 359 (BIS 1)	St.Etienne, Besançon	11
SE 16-17 (SNO 2)	Sens	13-14
SE 18 (VIF)	St.Pierre-le-Vif, Sens	13
SHRs XXX (-)	Haughmond, nr.Shrewsbury	12
SOM 252 (BER)	St.Bertin	10-11
SUsb 247 (TUR 5)	Tours?	13
Tc 35.10 (TOL)	Toledo	13
Tn F.IV.18 (BOB 3)	Bobbio	12
TRb (FLE 2)	Fleury	12
TRb 118 (SAL 1)	Seeon, to Salzburg, to Bamberg	11
TRs 360 (LEO 1)	St.Hubert? Liège?	12-13
VCd 56 (IVR 2)	Pavia? Ivrea?	13

VN 758 (VAN 1)	St.Vanne, Verdun	12
VN Grand Seminaire (MOT)	Montiéramey (Aube)	13
Wirzenborn (COB)	St.Florinus, Koblenz	13
WO F.160 (VOR 1)	Worcester	13
Zz Rheinau 14 (REI 2)	Rheinau	13

SECTION 8. POINTS OF VARIANCE - THE SEQUENCES

(i) The points of variance		page 635
Salus eterna	536	
Regnantem	637	
Qui regis	638	
Jubilemus	639	
Christi/Celica	642	
Eia recolamus	644	
Magnus deus	646	
Celsa pueri ,	648	
Epiphaniam	650	
Fulgens	652	
Dic nobis	656	
Prome casta	658	
Rex omnipotens	659	
Alma chorus	662	
Sancti spiritus	664	
Alle celeste	666	
Hac clara	668	
Sancti baptiste	669	
Laude iocunda	670	
Ad celebres	672	
Christo inclito	675	
Clare sanctorum	677	
Ecce pulchra	678	
(ii) Summary of readings		680
(iii) Number of agreements and percentage similarities between sources		689

(i) The points of variance

In the statement which follows each point of variance (henceforth p.o.v.) is numbered. In the second column its location within a particular sequence is stated, by verse and subdivision of verse (usually into two parts, a and b, the pair of half-verses characteristic of sequences). The third column gives the different readings to be found in the sources at the p.o.v. Each reading is designated A, B, etc. If the letter is followed by (0) then the reading is unique to one source and has the value of a lacuna. The final column gives all the sources which have a particular reading. To identify groups cited 'all others' or 'all except' refer to the statement of sources containing each sequence, at the beginning of each group of p.o.v. 'lac.' = lacuna.

SALUS ETERNA - absent: Nn VI.G.34, Br II 3824, Pn 13252, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
1	2 start	A . . . B . . .	all except Mn V20-4, Pro 12, Ra 435
2	2b	A Non linquens B Non relinquens	all except Pn 904, R 277, R 250, Pn 10508, Pn 1105
3	3 start	A . B .	all except Pn 904, R 277, R 250, Pn 10508, Pn 1105, R 249, Ac 695, Pn 13254
4	5 <u>Adventu</u>	A . . B . .	all except Pn 904, R277
5	5a	A iustifica B purifica	all except Mn 288, Mn 289
6	5b	A nosque B nos	all except R 249, Ac 695
7	6 start	A . . B . .	all except Pn 904, R 277, R 250, Pn 10508, Pn 1105, A 96, A 97, LM 437, Pro 12, Ra 435, O 129

REGNANTEM - absent: Nn VI.G.34, Br II 3824, Pn 13252, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
8	2	A Divino sono B (absent)	Mn 19421, R 250, Pn 10508, Pn 1105, A 96, Pn 13254 all others
9	3a	A Quem (que, qui, etc.) (one syllable) B Cui (two syllables)	all except Pn 10508, Pn 1105
10	3 celica (see also line 6, and p.o.v.12)	A . . . B . . .	all except A 96, O 129 lac.: A 97
11	3 end	A . . (. .) B . . (. .)	all except Pn 10508, Pn 1105 lac.: A 97
12	5 clementia	A B	all except R 249, A 96, O 129, Pn 13254 lac.: A 97
13	6 vera effuga	A (0) B C D E (0) F (0)	Mn 19421 Mn 288, Mn 289, Mn V20-4, R 250, A 96, Lim 2, LM 437, Pro 12, Ra 435, O 129 Pn 904, R 277 Pn 10508, Pn 1105, R 249 Ac 695 Pn 13254 lac.: A 97
14	7b	A Leti (Leta) B Celi	all except R 250, Pn 10508, Pn 1105
15	8 start	A B C (0)	all except R 249, Ac 695 R 250 lac.: A97

P.o.v. no.	Location	Reading	Sources
16	8 end	A . . . B . . .	all except Mn V20-4, LM 437, Ra 435 lac.: A97

QUI REGIS - absent: Nn VI.G.34, Br II 3824, Lim 2, Pn 13252, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
17	3 vaticinia	A . . (. .) B . . (. .)	Mn 19421, Pn 10508, Pn 1105, A 96 all others lac.: A 97
18	4 end (see also start of 5)	A B	all except Pn 10508, Pn 1105 lac.: A 97, LM 437
19	5	A Jesu(m) mitte B Jesu veni	all except Pn 904, R 277, R 250, Pn 10508, Pn 1105
20	5 end	A B	all except Mn V20-4, LM 437, Pro 12, Ra 435

JUBILEMUS - absent: Nn VI.G.34, Br II 3824, Pn 13252, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
21	2 qui creavit	A B . . . ? C . . . ? D E . . . ? F G (O)	Mn 19421, Mn V20-4, Pn 13254 Mn 288, Mn 289 Pn 904, Lm 2 R 277 R 250, Pn 10508, Pn 1105, Ac 695 A 96, LM 437 Pro 12, Ra 435 R 249 lac.: A 97, O 129
22	3a	A quod (que, quo) plurima B quo multa	all except Mn V20-4, Pro 12, Ra 435 lac.: LM 437
23	3a	A et diversa B et diversa sunt C diversa sunt	all except Mn V20-4, Pn 904, R 277, R 250, Pn 10508, Pn 1105 Pro 12, Ra 435 lac.: LM 437
24	3b	A decus B (absent)	all except Mn V20-4, Pro 12, Ra 435
25	3b	A cetera B ceteraque	all except Pn 904, R 277, R 250, Pn 10508, Pn 1105, LM 437
26	4a	A alta plana B quo magna sunt	all except Mn V20-4, LM 437, Pro 12, Ra 435
27	4 end	A B	all except Mn V20-4, Pro 12, Ra 435 lac.: A 97, LM 437, O 129

P.o.v. no.	Location	Reading	Sources
28	4b	A ... spatia ... atque B (absent)	all except Mn V20-4, Pro 12, Ra 435
29	4 quo discurrunt	A B	all except R 249, Ac 695 lac.: A 97, O 129
30	4c start	A-C. Hec simul (enim) ... deo A (O) . . . B . . . C . . . D Ista leta ... (omit deo)	Mn 19421 Mn 288, Mn 289, A 96, Lim 2, Pn 13254 Pn 904, R 277, R 250, R 249, Ac 695 Pn 10508, Pn 1105 Mn V20-4, Pro 12, Ra 435 lac.: A 97, LM 437, O 129
31	4d	A Nunc et in evum sine fine per secla ... B Et in evum clara voce ...	all except Mn V20-4, Pro 12, Ra 435 lac.: LM 437
32	5 start	A . B .	Mn 19421, Mn V20-4, Pro 12, Ra 435 all others lac.: A 97, LM 437, O 129
33	5a	A (O) ... prolem tuam ... B ... prolem ... C ... et redemptione tuam prolem ... D (O) ... et redemptione prolem ...	Mn 19421 all others except Mn V20-4, Pro 12, Ra 435 Lim 2 lac.: LM 437
34	5b	A delicta B peccata C (O) crimina	all except Mn V20-4, Pro 12, Ra 435 Pn 10508 lac.: LM 437














P.o.v. no.	Location	Reading	Sources
35	6	<p>A (O) Te trinitas precamur ut corpora ... dones peccatorum</p> <p>B Te trinitas precamur (petimus) ut corpora nostra et corda ... dones peccatorum</p> <p>C Te rex cuncta (sancte) deprecamur ut corda (corda nostra) et corpora ... tribuas delictorum</p>	<p>Mn 19421</p> <p>all others except</p> <p>Mn V20-4, Pro 12, Ra 435</p> <p>lac.: LM 437</p>
36	6 end	<p>A ' . . .</p> <p>B</p> <p>.</p> <p>C (O)</p>	<p>all except</p> <p>Mn V 20-4, A 96</p> <p>R 250, Pn 10508, Pn 1105, R 249, Ra 435</p> <p>Lim 2</p> <p>lac.: Ac 695, A 97, LM 437, O 129</p>

CHRISTI/CELICA - absent: Nn VI.G.34, Pn 904, R 277, Lim 2, LM 437,
Pro 12, Ra 435, O 129, Pn 13252, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
37	1	A line present B line absent	all except Pn 1105, Br II 3824, Pn 13254
38	2a	A Celica B Angelica	all except Mn 288, Mn 289, A 96
39	2b	A Nunc (Hunc, Tunc, etc.) B Sui (two syllables)	all except Mn 288, Mn 289, Mn V20-4, A 96
40	5 virgo (see also lines 6 and 7)	A . B	all except R 250 Pn 10508 Br II 3824
41	6 start	A . B .	all except Mn V20-4, R 249, Ac 695
42	6 syll.4-7	A . B . C .	all except Mn V20-4 R 249, Ac 695
43	6b	A laudantes B poscentes	Mn 19421, Pn 10508 all others
44	7 discrimina	A . B .	all except Mn 288, Mn 289, Mn V20-4, R 249, Ac 695
45	7 post funera	A . B .	all except Mn V20-4, R 249, Ac 695

P.o.v. no.	Location	Reading	Sources
46	{ 8a 8b }	A { coeternus per omnia } presentia et futura } B (absent)	all except Mn 288, Mn 289, Br II 3824, A 96, Pn 13254
47	9 et nostra	A . . . B . . .	all except Mn 288, Mn 289, A 96, A 97

EIA RECOLAMUS - absent: Nn VI.G.34, A 96, A 97, LM 437, Pro 12,
Ra 435, O 129, Pn 13252

P.o.v. no.	Location	Reading	Sources
48	1 laudibus piis (see also 2)	A  B 	all except Mn 288, Mn 289, Mn V20-4, Lim 2 lac.: Lbl 8.C.XIII
49	2a	A carmina B gaudia C (O) cantica	all except R 250, Pn 10508, Pn 1105, Br II 3824, Pn 13254 Lim 2 lac.: Lbl 8.C.XIII
50	3 seculo maris	A  B  C (O)  D (O) 	all except Mn 288, Mn 289, Mn V20-4, Pn 904, R 277, R 249, Pn 13254 Ac 695 Pn 1105 Br II 3824 lac.: Lbl 8.C.XIII
51	5 start	A  B  C (O) 	all except Pn 904, R 277, Lbl 8.C.XIII R 249
52	6a	A culpa B proles	all except R 250, Pn 10508, Pn 1105, R 249 lac.: Ac 695
53	6 nascitur ex	A  B  C  D (O) 	all except Pn 904, Lim 2 Pn 1105, Pn 13254 Mn V20-4

P.o.v. no.	Location	Reading	Sources
54	7 quod non erat	A . . . , B . . .	all except Pn 1105, R 249
55	8 venerat	A . . . B . . .	all except Pn 1105, R 249, Lim 2, Pn 13254
56	8 plus quod	A . . . B . . . C (O) . . .	all except Mn V20-4, Pn 904, R 277, Pn 1105, Lbl 8.C.XIII Lim 2
57	9a	A Sublatus B Prostratus	all except Mn 288, Mn 289, Mn V20-4, Pn 904, R 277, Br 11 3824, R 249, Ac 695, Lim 2, Pn 13254, Lbl 8.C.XIII
58	9a	A sua (omit quidem) B sua quidem	all except Mn V20-4, Ac 695
59	11 end	A B C (O) . . . - . . .	all except Mn V20-4, Ac 695 Lim 2

MAGNUS DEUS - absent: Pn 904, LM 437, Pn 13252, Lbl 8.C.XIII;
lacunae at all points of variance: Ra 435

P.o.v. no.	Location	Reading	Sources
60	3 celo	A . B .	all except Nn VI.G.34, R 249, Ac 695
61	3 sublevat	A . B . C (O) .	all except Mn V20-4, Ac 695, O 129 Nn VI.G.34
62	3b	A digniter (dignanter) B merito	all except Nn VI.G.34, Pro 12
63	4 docens veris- -sima	A . B . C .	all except Mn 288, Mn 289, Mn V20-4, R 250, Pn 10508, P 249, Ac 695 Pn 1105, A 97, Lim 2
64	5 predicaret	A . B .	all except Mn V20-4, Nn VI.G.34, R 277, A 97, Lim 2
65	5b start	A . B .	all except Pn 1105, R 249, Pn 13254
66	7 start	A . B .	all except Mn V20-4, O 129
67	7 <u>in</u> virtutis	A . B . C (O) .	all except Mn VI.G.34, Pn 1105, A 96, Pn 13254 Lim 2

P.o.v. no.	Location	Reading	Sources
68	7 virtutis dei	A . . ? . . ?	all except Br II 3824
		B	Mn V20-4, A 97 Lim 2
		C (0) . . ?	Ac 695
69	8 start	A . .	all except
		B . .	Pn 1105, Pn 13254
70	8 impia	A . . ?	all except
		B . . .	Mn V20-4, Nn VI.G.34, R 277, Br II 3824, A 97, O 129
		C (0) . . .	Lim 2 lac.: Ac 695
71	8b start	A	all except
		B	R 249, Ac 695
		C (0)	Nn VI.G.34
		D (0)	R 277
		E (0)	Pn 1105
72	8c start	A . . ?	all except
		B . . .	Mn V20-4, Nn VI.G.34, R 277, Br II 3824, A 97, Lim 2, O 129
		C . . ?	R 249, Ac 695, Pro 12, Pn 13254
73	8e	A Ne eis	all except
		B Ne his (hos, hiis; one syllable)	Mn 288, Mn 289, R 250, Pn 10508, Pn 1105, Br II 3824, R 249, Ac 695, Lim 2, Pro 12, Pn 13254
74	9b end	A . . .	all except
		B . . ?	R 250, A 96, Lim 2, Pro 12
		C . . .	R 249, Ac 695

CELSA PUERI - absent: Nn VI.G.34, Pn 10508, Br II 3824, A 96, A 97,
Lim 2, LM 437, Pro 12, Pn 13252, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
75	2 start	A . . B . . C (0) . .	all except Mn 288, Mn 289, Mn V20-4, R 249, Ac 695, Ra 435, O 129, Pn 13254 Pn 1105
76	3b	A Herodiane B Herodes (Herodis)	all except Pn 904, R 277, R 250, O 129
77	4 start	A . . B . .	all except Mn V20-4, Ra 435
78	4 In Bethleem/ finibus	A . . B . .	all except Mn 288, Mn 289, R 249, Ac 695, Ra 435
79	7 Herodes	A . . B . .	all except Mn 288, Mn 289, R 249 lac.: Ac 695
80	7 sevus ut perdat	A B C (0)	all except R 249, Ac 695, R 435 Pn 13254
81	8a	A iniquus B impius	all except Mn 288, Mn 289
82	12c	A Te Christe B Rex Christe	all except Mn 288, Mn 289
83	12c	A petimus B quesumus	all except Mn 288, Mn 289, Pn 904. R 277

P.o.v. no.	location	Reading	Sources
84	13 concedas	A ♂ . ♀ B ♂ ♀ . C . . , D . . , E ♂ . .	all except Mn 288, Mn 289 Pn 904, R 277 R 249, Ac 695 Pn 1105, O 129, Pn 13254

EPIPHANIAM - absent: LM 437, Pn 13252

P.o.v. no.	Location	Reading	Sources
85	2b	A precinere B cecinere	all except Mn 288, Mn 289, R 249, Ac 695, A 97, Lim 2, Pro 12, Ra 435, Lbl 8.C.XIII
86	7a	A Magi stella sibi micante previa B Magi stella sibi videntes previam C Magi dicta sibi implentes monita	all except Mn 288, Mn 289 Pn 904, R 277, R 250. Pn 10508, Pn 1105 lac.: Ra 435
87	7b	A propriam B patriam	all except Mn 288, Mn 289, A 97 lac.: Ra 435
88	7b	A mandata B precepta	all except A 96, A 97 lac.: Pa 435
89	7d	A ... eludia magica non linqui (etc.) B ... infantulos per cuncta (etc.)	all except Pn 904, R 277, R 250, Pn 10508, Pn 1105 lac.: Ra 435
90	8 start	A . . . B . . . C (O) . . .	all except Nn VI.G.34, Br II 3824 R 249 lac.: Ra 435
91	8 regum Christo <u>munera</u>	A . . . B	all except Ac 695, Ra 435, Pn 13254 A 96

P.o.v. no.	Location	Reading	Sources
92	9 start (see also protegat)	A .'. B .'. C .'. .	all except Mn 288, Mn 289, Pn 904, R 277, R 249, Ac 695 Mn V20-4, Nn VI.G.34, Pro 12, Ra 435
93	9 orbem regna	A .'. B .'. C .'. .	all except Mn V20-4, Nn VI.G.34, Pn 1105, A 96, A 97, Lim 2, Pro 12, Ra 435, Pn 13254, Lbl 8.C.XIII R 249, Ac 695
94	9	A . secla B secula .	all except Mn V20-4, Nn VI.G.34, R 277, R 249, Ac 695, A 96, Lim 2, Pro 12, Ra 435, O 129, Pn 13254, Lbl 8.C.XIII

FULGENS - absent; Pn 13252

P.o.v. no.	Location	Reading	Sources
95	3a	A vita B una	all except R 277, Ac 695 lac.: Lbl 8.C.XIII
96	5 start	A . B .. C (O) .?	all except Mn V20-4, Nn VI.G.34, R 250, Pn 1105, Ac 695, Lim 2, Pro 12, Ra 435 Pn 13254 lac.: LM 437, Lbl 8.C.XIII
97	5 Rex in <u>eternum</u>	A . B ?	all except Pn 904, R 277, R 250, Pn 10508, Br II 3824, R 249, Ac 695, A 96, Lim 2, Pro 12, Pa 435, Pn 13254 lac.: Lbl 8.C.XIII
98	5 <u>benignus</u>	A . B ?	all except Pn 904, R 250, Pn 10508, Br II 3824, O 129, Pn 13254 lac.: Lbl 8.C.XIII
99	5 end	A . B .	all except Mn 288, Mn 289, Mn V20-4, Nn VI.G.34, Pn 904, R 277, Pn 1105, Ac 695, A 96, Lim 2, Pro 12, Ra 435, Pn 13254 lac.: Lbl 8.C.XIII
100	6 clementia	A . B . C (O) . D (O) .	all except R 249, Ac 695, Ra 435 A 96 LM 437 lac.: Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Source
101	6a	A luciflua B melliflua	all except Nn VI.G.34, R 250, Pn 10508, Pn 1105, R 249, Ac 695, A 96, Lm 437, Ra 435, Pn 13254 lac.: Lbl 8.C.XIII
102	7b	A dona B hec dona	all except Nn VI.G.34, A 96, A 97, Pro 12, Ra 435 lac.: Lbl 8.C.XIII
103	8 start	A . B .	all except R 277, Ac 695, Pa 435, O 129 lac.: Lbl 8.C.XIII
104	8b	A nobis (vobis) B modo	all except Mn 288, Mn 289, Nn VI.G.34, Pro 12, Ra 435 lac.: Lbl 8.C.XIII
105	9 iuda	A . B .	Mn 19421, Mn 288, Mn 289, Lm 2, Pn 13254 all others lac.: Lbl 8.C.XIII
106	11 <u>admiramini</u>	A ? B .	all except Nn VI.G.34, Pn 904, R 277, R 240, Pn 10508, Pn 1105, Br II 3824, A 96, A 97, Lm 2 lac.: Lbl 8.C.XIII
107	11a	A talia B tam magna	all except Pro 12, Ra 435 lac.: Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
108	11a	A misteria B miracula	Mn 19421, R 277, Br II 3824, A 96, A 97, Pro 12, Ra 435 all others lac.: Lbl 8.C.XIII
109	12 start	A .' B .''	all except Mn V20-4, A 96, LM 437, Ra 435 lac.: Lbl 8.C.XIII
110	12 adhuc	A .' B , .''	all except Ac 695, Pn 13254 lac.: Lbl 8.C.XIII
111	12b	A canunt B scandunt	all except A 96, Pro 12 lac.: Lbl 8.C.XIII
112	13 Ergo	A .' B .''	all except Ac 695, Pn 13254 lac.: Lbl 8.C.XIII
113	13a	A laxans crimina B dans precamina (pecca- -mina) C (O) dans premia	all except Nn VI.G.34, R 250, Pn 10508, Pn 1105, R 249, Ac 695, A 96, A 97, Lim 2, LM 437, O 129 Pro 12 lac.: Ra 435, Lbl 8.C.XIII
114	14 <u>sancti con-</u> <u>-solationem</u>	A .'. B .'. C (O) .'. D (O) .'. E (O) .'. .	all except Nn VI.G.34, Pn 1105, R 249, Ac 695 A 96 LM Pn 13254 lac.: Ra 435, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
115	14a	A piam B tuam	all except A 97, Pn 13254 lac.: Ra 435, Lbl 8.C.XIII
116	14b	A secundum B sanctam re(promissionem) C secundum re(promiss...)	all except Mn VI.G.34, A 97 Ac 695 lac.: Ra 435, Lbl 8.C.XIII
117	15b regressus	A . . . B . . . C (O) . . .	all except Mn V20-4, Pro 12 A 96, Lim 2 A 97 lac.: Ra 435
118	16 <u>laude eterna</u>	A . . . B . . . C . . . D (O) . . . E (O) . . .	all except Mn 289, Nn VI.G.34, Pn 1105, Br II 3824, R 249, Ac 695, Lim 2, O 129, Pn 13254, Lbl 8.C.XIII Mn V20-4, LM 437, Pro 12 Mn 288 A 97 lac.: Ra 435

DIC NOBIS - absent: Nn VI.G.34, Pn 10508, Br II 3824, Ac 695,
A 96, A 97, Lim 2, LM 437, O 129

P.o.v. no.	Location	Reading	Sources
119	1	A Dic nobis B Alleluya dic nobis	all except R 250, Pn 1105
120	2 start	A . B .	all except R 249, Pn 13252, Pn 13254
121	2 end (see also line 3)	A . B . C . D (O) .	all except Pn 904, Pn 13254 Ra 435, Pn 13252 R 277
122	3b <u>pia miracula</u>	A . B .	all except Mn 288, Mn 289, Mn V20-4
123	4a	A cecinit B dixit	all except Pn 904, R 277
124	5a end	A B C D (O) E (O) F (O)	Mn 19421, Mn 288, Mn 289 Mn V20-4 Pn 904, Pro 12 R 277 R 250, Pn 1105, R 249, Lbl 8.C.XIII Ra 435 Pn 13252 Pn 13254
125	5b	A plaudite B canite	all except Pn 904, R 277, Pn 1105 R 249

P.o.v. no.	Location	Reading	Sources
126	6a	A tradidit B tradidit quem	all except Mn V20-4, R 249, Pn 13252, Lbl 8.C.XIII
127	6a	A interimerunt B interimendum C (O) inter mundum	all except R 277, R 250, Pn 1105 Pn 904
128	6 <u>nos redimeret</u>	A . B .	all except Pn 904, R 250, R 249, Lbl 8.C.XIII
129	6 <u>redimeret</u>	A . B .	all except R 277, Pn 13254
130	7 <u>omnibus et vita</u>	A . B .	all except Pn 904, R 277
131	7b colite	A . B .	all except Mn 288, Mn 289
132	7b mecum	A . B .	all except R 250, R 249, Pn 13252, Pn 13254

PROME CASTA - absent: Nn VI.G.34, Ac 695, LM 437, Pn 13254

P.o.v. no.	Location	Reading	Sources
133	1	A cantica B carmina	all except A 96, A 97, Lim 2, O 129 lac.: Pn 13252
134	2 start (cf.138)	A . B .	all except Mn V20-4, Pro 12, Ra 435
135	2b	A concitat (concita, cocyti, etc.) B placiti	all except A 96, O 129
136	3a	A Aspettant B Spectant C Respectant	all except Mn 288, Mn 289, Pn 904, R 277, Br II 3824, Lb1 8.C.XIII A 96, A 97
137	3a	A vite beata B luce beata	all except R 250, Pn 10508, Pn 1105, R 249
138	4 start (also <u>fletuum</u>)	A . B .	all except Mn 288, Mn 289, Mn V20-4, R 249, Pro 12, Ra 435
139	6	A intra B in qua (que, etc.)	Mn 19421, Mn 288, Mn 289 all others
140	6	A prefulgore B prefulgide	all except R 277, R 250, Pn 10508, Pn 1105, R 249 lac.: Pn 904

REX OMNIPOTENS

P.o.v. no.	Location	Reading	Sources
141	1 start	A • B 2	all except Pn 904, R 277, R 250 lac.: A 96
142	2 start	A .• B •.	all except Mn 288, Mn 289, Mn V20-4, Nn VI.G.34, R 249, Ac 69, Pro 12, Ra 435, O 129, Pn 13252, Pn 13254, Lbl 8.C.XIII
		C ..	Pn 1105, Br II 3824, LM 437 lac.: A 96
143	3 start	A .•• B •••	all except Mn V20-4, Pro 12 lac.: A 96
144	4 start (also line 7)	A .•• B .••	all except Mn V20-4, Nn VI.G.34, Pro 12, Ra 435, O 129
		C .••	Lim 2 lac.: A 96
145	4 Apostolorum	A •. B •.	all except Mn V20-4, Nn VI. G.34, Pn 1105, R 249, A 97, Pro 12, Ra 435, Pn 13252, O 129.
			lac.: A 96
146	4	A relinquens B relinquit (reliquit)	all except R 250, Pn 10508, Pn 1105
147	5 start	A .•. B .•.	all except Lim 2, LM 437

P.o.v. no.	Location	Reading	Sources
148	5a mundum	A . B .	all except A 96, Lbl 8.C.XIII
149	6 start	A . B .	all except Mn V20-4, Pro 12, Ra 435
150	6 eis	A . B . C .	all except Mn V20-4, Nn VI.G.34, Pro 12 LM 437, Ra 435
151	7 dies (also 8)	A . B .	all except Pro 12, Ra 435
152	7 mittam	A . B .	all except Mn V20-4, Nn VI.G.34, Ac 695
153	8 videntibus	A . B .	all except Mn V20-4, Nn VI.G.34, Pro 12
154	8 et nubes	A . B .	all except R 249, Ac 695, Lim 2
155	8b	A ethera B aera C (O) in ethra	all except Mn 288, Mn 289, Mn V20-4 Br II 3824, A 96, Lim 2, LM 437, Pro 12, Ra 435, O 129, Pn 13252, Lbl 8.C.XIII Ac 695
156	9a	A clara B alba	Mn 19421, Mn 288, Mn 289, Nn VI.G.34, Br II 3824, A 96, A 97 all others
157	9b	A celorum B polorum	all except Pn 904, R 277, A96, LM 437, O 129

P.o.v. no.	Location	Reading	Sources
158	11a	A creasti B creastiquem	Mn 19421, Pn 10508, Pn 1105, R 249, A 97, Lim 2, Pn 13252, Pn 13254 all others
159	11 <u>paradiso</u>	A . B .	all except Mn V20-4, Br II 3824, R 249, A 96, Lim 2, Pro 12, Ra 435
160	11 <u>captivatum</u> <u>secum duxit</u>	A . B . C .	all except Pn 1105, Lim 2 Pro 12, Ra 435
161	12b	A sempiterna gaudia B sempiterna premia C sempiternam requiem	all except Mn 288, Mn 289, Lim 2 R 250, Pn 10508, Pn 1105 Pro 12, Ra 435
162	13	A In qua tibi B Ubi omnes	all except Pro 12, Ra 435
163	13 cantemus	A . B . C . D (O) .	Mn 19421, R 250, Br II 3824, Ra 435 others except R 249, Lim 2, Pn 13252 Pro 12

ALMA CHORUS - absent: Nn VI.G.34, Pn 1105, Ra 435, Lbl 8.C.XIII

P.O.V. no.	Location	Reading	Sources
164	3 sapientia	A B	all except A 96, A 97, Pn 13252
165	4 serpens aries	A B C D E (0)	all except Mn 288, Mn 289, Mn V20-4 LM 437, Pro 12 Br II 3824, Pn 904, R 277 (ends ?), R 250, A 97, Lim 2, O 129 R 249, Ac 695, A 96 Pn 13254
166	5 start	A . . . B . . .	all except Mn V20-4, R 250, Br II 3824, A 96, A 97. Lim 2, Pn 13252
167	5 gloria lux et	A B C D (0) E (0) F (0) G (0) H (0)	Mn 19421, Mn 288 all others except R 250, Pn 10508 Br II 3824 A 96 A 97 LM 437 Pn 13252
168	6b	A craton B craton et	all except Pn 904, R 277, R 250, Pn 10508, Br II 3824, Pn 13254

P.o.v. no.	Location	Reading	Sources
169	7 start	A . . . B C . . . D . . . E . . . F (0) . . .	Mn 19421, R 250, Pn 10508 Mn 288, Mn 289, Mn V20-4, LM 437 R 277, Br II 3824, 129 R 249, Lim 2, Pro 12, Pn 13254 A 96, A 97, Pn 13252 Pn 904 lac.: Ac 695
170	7 nos	A . B .	all except Mn 288, Mn 289, Mn V20-4
171	7 omnia	A . . . B . . . C . . . D (0) . . .	all except Mn 288, Pn 13254 LM 437, Pro 12 Mn V20-4

SANCTI SPIRITUS - absent: LM 437, Pro 12, Ra 435, Pn 13252,
Lb1 8.C.XIII

P.o.v. no.	Location	Reading	Sources
172	3a	A hominum (omnium) B cordium	all except Pn 10508, Lim 2
173	7a start	A .'. B .'. C .'. .	all except Mn 288, Mn 289, Mn V20-4 Br II 3824, R 249, Ac 695 A 96, O 129 (in 7b A 96 and O 129 have reading C, A 97, Pn 13254
174	7 inspirasti	A .'. B .'. .	all except =Pn 904, R 249, Ac 695, A 96, Pn 13254 (second time also R 277, O 129)
175	7 <u>preconia</u>	A . B .?	all except Mn 288, Mn 289, Mn V20-4 Br II 3824, Ac 695
176	8 start	A .' B .?	all except Mn 288, Mn 289, Mn V20-4. A 97
177	8 fecit deus	A .'. B .'. . C .'. . D (O) .'. . E (O) .'. .	all except Pn 904, R 277, R 250, Pn 10508, Lim 2, O 129, Pn 13254 R 249, A 96 Br II 3824 A 97
178	8a	A marium (maria) B marisque	all except R 249, Ac 695, Pn 13254 lac.: A 96

P.o.v. no.	Location	Reading	Sources
179	9 start	A . B ?	all except Pn 1105, Lim 2
180	9b	A spirituales B spiritaes	Mn 19421, A 97 all others
181	11 tibi	A ., B ?.	all except Pn 904, Pn 13254
182	12 start	A ? B .	all except Pn 904, R 277, R 250, Br II 3824, R 249, Ac 695, O 129, Pn 13254

ALLE CELESTE - absent: A 96, Ra 435, Pn 13254, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
183	5b	A sacra B summa C (O) celsa	all except Pn 904, R 277, R 250 Pn 10508, Pn 1105 Nn VI.G.34
184	6 <u>beatam</u> <u>donans</u>	A .'. B '. C .'. D (O) .'. E (O) .',.	Mn 19421, Pn 10508, Pn 13252 all others except Pn 904, R 277, A 97 R 250 Ac 695
185	7 <u>irrigata</u>	A . B ? ?	all except Mn 288, Mn 289, Nn VI.G.34, Ac 695, Lm 437 R 249
186	8 <u>decorans</u>	A . B ?	all except Mn 288, Mn 289, Nn VI.G.34, Pro 12
187	8b	A contulit B attulit	all except R 277, R 250, Pn 10508, Pn 1105, R 249
188	9a	A crimina B vincula	all except Ac 695, Pn 13252
189	10a <u>regina</u>	A . B ? ?	all except Mn 288, Mn 289, R 277 Pn 1105, Br II 3824
190	10b <u>omnia</u>	A . B ? ?	all except Mn 288, Mn 289, Ac 695 Pn 1105, Br II 3824

P.o.v. no.	Location	Reading	Sources
191	10b <u>secla</u>	A ̣ ̣ B .	Mn 19421, Mn 288, Mn 2 ⁹ Mn VI.G.34, Ac 695 R 250, Br II 3824 all others
192	10c	A (O) plaudant agmina / Nam iuxta B clara agmina / Nam iuxta C agmina nam iuxta / ↗ E (O) agmina et iura / Nam iuxta ↘ D (O) quoque agmina nam iuxta /	Mn 19421 all others except R 250, Pn 10508, Pn 1105 R 249, Ac 695, Lim 2, LM 437, Pro 12, Pn 13252 A 97 Nn VI.G.34
193	10d	A (O) dextera virtutis B dextera virtus C dextera rutilat virtus	Mn 19421 all others except Mn V20-4, Nn VI.G.34, R 250, Pn 10508, Pn 1105 Ac 695, Lim 2, Pro 12, Pn 13252
194	11 gaudia	A . . . B . . .	Mn 19421, R 250, Pn 10508, Br II 3824, A 97, Pn 13252 all others
195	11b tua	A . B ̣	all except R 249, Ac 695
196	12b quod et palacia ... dindima	A { . . . / . . . } B . . . / . . . C (O) . . . / . . .	all except R 249, Ac 695 A 97

HAC CLARA - absent: R 250, LM 437, Ra 435, Pn 13254, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
197	2 domina	A • • B • •	all except Mn 288, Mn 289, Pn 1105, R 249, Ac 695, A 96, O 129
198	3 illam	A • • B • •	Mn 19421, Mn 188, Pn 10508, Pn 1105 all others
199	4 semper	A • • B • •	all except Nn VI.G.34, Pro 12, O 129
200	5 Maria	A • • B • • C (O) • • •	Mn 19421, Mn 288, Mn 289, Pn 10508, Br II 3824, Pn 13252 all others Nn VI.G.34
201	9 start	A • • B • • • •	all except Pn 904, R 277, Pn 1105, R 249, Lim 2 Pro 12
202	9 tempora pa- -cifica	A • • B • •	all except R 249, Ac 695

SANCTI BAPTISTE - absent: Nn VI.G.34, Ac 695, A 96, A 97, Lim 2,
LM 437, Pro 12, Ra 435, O 129, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
203	1 baptiste	A . . . B . . .	all except Pn 904, Pn 1105, Pn 13254
204	2a celebrantes	A . . . B . . . C (O) . . .	all except Pn 904, R 277, R 250, Pn 10508, Pn 1105, R 249 Pn 13254
205	3a	A hominum B mentibus	all except R 250, Pn 10508, Pn 1105, R 249
206	3b	A Apparensque Zacharie ... (etc.) B Maximaque dantur sanctis ... (etc.)	all except R 250, Pn 10508
207	5d	A studeas B digneris	all except Pn 904, R 277
208	6 ipse suos	A . . . B . . .	all except Pn 1105, R 249
209	7 vellere	A . . . B . . .	all except Mn 288, Pn 13254

LAUDE IOCUNDA - absent: A 96, Lim 2, lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
210	3a	A iam quorum B sanctorum	all except Mn 288, Mn V20-4, Br II 3824, Pn 13254
211	4b	A Et super sublimes B Super sublimia	all except Ac 695, LM 437, O 129, Pn 13252
212	7b atque melis	A . . . B . . .	all except Mn V20-4, A 97, O 129 lac.: Nn VI.G.34
213	9a	A decusata B decorata C(O) clerus acta D(O) decordata	all except Pn 904, R 277, Br II 3824 Mn V20-4 Ac 695 lac.: Nn VI.G.34
214	9a	A psallunt enharmonica B concinunt armonica	all except Pn 904, R 277 lac.: Nn VI.G.34
215	9b	A yper-(lyrica) C exper-... B ypo-... D(O) ymper-...	all except A 97, Pro 12, Ra 435 Pn 904, R 277 LM 437 lac.: Nn VI.G.34
216	9b	A (yper)-lirica B ...-lidica	all except R 277, A 97, LM 437, Pn 13252 lac.: Nn VI.G.34

P.o.v. no.	Location	Reading	Sources
217	10 start	A '., B '.,.	all except R 249, Ac 695, Pro 12, Ra 435, Pn 13254 lac.: Nn VI.G.34
218	10 omnia	A '., B '.,. '.,.	all except R 250, Ra 435 Pro 12 lac.: Nn VI.G.34

AD CELEBRES - absent: Nn VI.G.34, R 250, A96 , A 97, Ra 435,
Pn 13254, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
219	2a	A Clangat B Pangat	all except Pn 904, R 277, Pn 10508, Pn 1105, R 249
220	3 start	A .. B .	all except Mn 288, Mn 289, Rn 904, R 277, Pn 10508, Pn 1105, Br II 3824, Pn 13252
221	3d	A angelicas B archangelicas	all except Mn 289, Pn 13252
222	4 creata (see also 5)	A .. B .	all except Mn V20-4, Lim 2
223	4 cathegorizent	A B C (0) D (0) E (0) F (0)	all except Pn 10508, Lim 2 Pn 1105 R 249 Ac 695 LM 437
224	4b triperitita	A .. B .	all except Mn V20-4, Pn 10508, Pn 1105, Lim 2, LM 437, Pro 12, Pn 13252
225	4b <u>per</u> privata	A . B .	all except R 249, Ac 695
226	5b	A ignicoma B ardentia C (0). ymnicoma	all except Pn 904, R 277, Pn 10508, Pn 1105, R 249 Lim 2, O 129

P.o.v. no.	Location	Reading	Sources
227	6 Michael	A . . . B . . . C . . . D (0) . . .	all except Mn V20-4, Pn 1105, R 249, Ac 695, LM 437, Pn 13252 Lim 2, Pro 12, O 129 Br II 3824
228	6 cell	A . . B . .	Mn 19421, Pn 904, R 277, Pn 10508, Lim 2 all others
229	6 que vera	A . . B . .	Mn 19421, Mn 289, Mn V20-4, LM 437 all others
230	6	A nuncia B lumina C crimina	all except Mn 288, Mn 289, Mn V20-4 LM 437
231	6b	A transferte B conferte	all except Mn V20-4, Br II 3824
232	7 <u>mandata</u>	A . . B	all except Mn 288, Mn 289, Pn 904, R 277, Pn 10508, Pn 1105, Lim 2, Pn 13252 Br II 3824
233	7b	A pneuma et una B pneuma una	Mn 19421, Mn 288, Mn 289 all others
234	7d	A quingenta dena B quingenta vestra quingenta nostra	all except Lim 2, LM 437 Ac 695, Pro 12, Pn 13252
235	7f	A Verbigena(m) B Terrigenam	all except Pn 904, R 277, Pn 10508, Pn 1105

P.o.v. no.	Location	Reading	Sources
236	8 yperlyrica (yperlidicam, etc.)	A • • • • ? B • • • • C • • • • D (0) • • • • ?	all except Mn 288, Mn 289, Br II 3824, Pn 13252 Pn 1105, R 249, Ac 695, Lim 2, LM 437, Pro 12 Mn V20-4
237	9a	A coevo B celesti	all except Pn 904, R 277, Pn 10508, Pn 1105, R 249
238	9b	A Condecantemus alleluia B Condecantemus omnes alleluia	all except Mn 288, Mn 289
239	9b <u>alleluia</u>	A • B •	all except R 249, Ac 695, Pn 13252

CHRISTO INCLITO - absent: Nn VI.G.34, R 250, Pn 10508, Pn 1105,
A 96, A 97, Pro 12, Ra 435, Pn 13254,
Lb1 8.C.XIII

P.o.v. no.	Location	Reading	Sources
240	2 vite sunt	A .'. B .'.c.	all except R 249, Ac 695, Pn 13252
241	2b	A terge B solve	all except Mn 288, Mn 289, Mn V20-4 Br II 3824
242	2b filium	A .'. B .'.c.	all except R 249, Ac 695
243	2b	A facinora B peccamina	all except Mn 288, Mn 289, Mn V20-4
244	3a Angelorum	A .'. B .'.c.	all except Mn V20-4, Lim 2, LM 437
245	3a	A inclita B valida	all except Br II 3824, Ac 695, Lim 2
246	3b	A prestando B parcendo C (O) poscendo	all except Mn 288, Mn 289, Mn V20-4 Pn 904, R 277 Br II 3824
247	3b	A gloriam B gaudia	all except Mn 288, Mn 289, Mn V20-4 Br II 3824
248	4a	A lucerna atque B lucerna es atque	all except Mn 288, Mn 289
249	4b	A mundans B emundans	all except Mn 288, Mn 289, R 277, Pn 904, Ac 695, LM 437

P.o.v. no.	Location	Reading	Sources
250	5 Apostolorum	A B	all except Mn 288, Mn 289, Mn V20-4,
251	5 princeps	A . . B . . C . .	all except Mn 288, Mn 289, Mn V20-4, R 249, Ac 695 Lim 2, LM 437, Pn 13252
252	5a	A atque B omnium et C omnium atque D (O) (omnium no music) E (O) (omnium adddd)	Mn 19421, Br II 3824 all others except Mn V20-4, Lim 2 O 129 Pn 13252
253	5 corroborata	A . . B . .	all except R 249, Ac 695
254	6 hostem vincant	A B	all except R 249, Ac 695, LM 249
255	7 inclite	A . . . B . . .	all except Mn 288, R 249, Lim 2
256	7b	A modo nostra clemens precata B nostra clemens precamina C hec (et) nostra clemens precata D (O) hec nostra clemens precamina	all except Pn 904, R 277, Br II 3824 Ac 695, LM 437 R 249
257	8a	A mater B mater es	Mn 19421, Br II 3824 all others
258	9a	A Monachorum B Electorum	all except Pn 904, Ac 695
259	10 nostra	A . . B . .	all except R 249, Ac 695, LM 437

P.o.v. no.	Location	Reading	Sources
260	11	A pium agmina B pium omnia C nunc omnigena	all except Mn 288, Mn V20-4 Lim 2, Pn 13252

CLARE SANCTORUM - absent: R 250, A 96, A 97, Pro 12, Ra 435,
Lb1 8.C.XIII

P.o.v. no.	Location	Reading	Sources
261	1 rectorque	A .'. B .f.	all except Mn 288, Mn 289
262	2 start	A ? B .	all except Mn 288, Mn 289, Mn V20-4, Pn 10508, Pn 1105, R 249, Ac 695, O 129, Pn 13252
263	3 start	A B .'. .	Mn 19421, Mn 289, R 249, Ac 695, Pn 13252, Pn 13254, O 129 all others
264	3 <u>Alexandrinam</u>	A . B ?	all except Nn VI.G.34
265	4 start	A ? B .	all except Mn V20-4, Pn 10508, Pn 1105, R 249, Lim 2, O 129, Pn 13252
266	5a <u>Partholomee</u>	A . B .	all except Mn 288, Mn 289
267	7 habere	A .'. B .'. C .f.	all except Mn 288, Mn 289, Mn V20-4 O 129, Lb1 8.C.XIII

ECCE PULCHRA - absent: R 250, Br II 3824, R 249, Ac 695, A 96,
Lim 2, Ra 435, Pn 13254, Lbl 8.C.XIII

P.o.v. no.	Location	Reading	Sources
268	1b	A civium B sanctorum C (O) omnium	all except Pn 1105, LM 437 O 129
269	2a	A Felicia nimium B Felix stat	Mn 19421, Pn 904 all others
270	3	A Domini vestigia ... hanc B Domini vestigia ... hanc in C Omnia ut stercore ... (etc.) (O) D/ Martyrum inde sacra ... (etc.)	all except Mn V20-4, LM 437 Nn VI.G.34, Pn 904, R 277, A 97, Pro 12, O 129, Pn 13252 Pn 1105
271	3	A/ (O) fulgida contubernia B sancta (sancto) fulgida lampada C sede fulgida lampada D (O) sedet contio fulgida E (O) sedent fulgida agmina	Mn 19421 Mn 288, Mn 289, Mn V20-4, Pn 13252 Mn VI.G.34, Pn 904, R 277 Pn 10508, A 97, Pro 12, O 129 Pn 1105 LM 437
272	5b	A iusta (iuste) B vera (vere)	all except Mn 289, Pn 904, Pn 10508, Pro 12, Pn 13252 lac.: Nn VI.G.34
273	5g	A decantant B cantant C canticant D (O) dulcia	Mn 19421, Mn 289 Mn 288, R 277 all others Pn 1105 lac.: Nn VI.G.34

P.o.v. no.	Location	Reading	Sources
274	5j	A dulcimoda B dulcisona C dulciflua	Mn 19421, Mn 288, Mn V20- Mn 289, Pn 904, R 277 all others lac.: Nn VI.G.34, LM 437
275	5k (see also line 6) <u>Christo sum-</u> <u>-mittentes</u>	A . . . B . . . C ^(o) / . . .	all except Mn V20-4, Pn 904, LM 437 Pro 12, O 129 R 277 lac.: Nn VI.G.34

(ii) Summary of readings

In the following tables I have omitted to enter all 'A' readings, which facilitates rapid identification of the other readings, or lacunae (O). This will be found useful when considering the relationships between sources for each individual sequence, as in Chapter 13, section 111 (pp.355-373).

Source	Sequence, p.o.v. no.							REGNANTEN							GRI REGIS					JUBILEUMS																	
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	
Mm 19421																																					
Mm 238																																					
Mm 289																																					
Mm 2204																																					
Nm V 434																																					
R 404																																					
R 277																																					
R 250																																					
R 10508																																					
R 1105																																					
R II 3824																																					
R 249																																					
Ac 645																																					
A 915																																					
A 97																																					
Lm 2																																					
LM 437																																					
Pro 12																																					
Ra 435																																					
O 129																																					
F 13252																																					
A 13254																																					
LM 8 6204																																					

[illegible]

Source	Sequence, p.o.v. no.											P/O NOBIS											PROME CASTA											REX OMNIPOTENS					
	(111)	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146 (cont.)			
Mm 19421								0		0																													
Mm 238								0		0																													
Mm 289								0		0																													
Mm V20 4								0		0																													
Mm V1 4 34								0		0																													
Rm 904								0		0																													
R 277								0		0																													
R 250								0		0																													
Rm 10508								0		0																													
Rm 105								0		0																													
Rm II 3824								0		0																													
R 249								0		0																													
R 645								0		0																													
A 96								0		0																													
A 97								0		0																													
Lm 2								0		0																													
LM 497								0		0																													
Pro 12								0		0																													
Rm 435								0		0																													
0 129								0		0																													
Rm 13252								0		0																													
Rm 13244								0		0																													
Lm 8620M								0		0																													

[illegible]

Source	Sequence; p.o.v. no.																			
	AD CELEGRES																			
Mm 19421																				
Mm 238	B																			
Mm 289	B B																			
Mm V204		B																		
Nm V1434	O O O O O O O O																			
Rm 904	B B																			
R 277	B B																			
R 250	O O O O O O O O																			
Rm 10508	B B																			
Rm 1105	B B																			
B-II 3824	B																			
R 249	B																			
Ac 645																				
A 96	O O O O O O O O																			
A 97	O O O O O O O O																			
Lm 2	B B B																			
U 11357																				
Ro 12																				
Ro 435	O O O O O O O O																			
O 129																				
Rm 13252	B B																			
Rm 13254	O O O O O O O O																			
Lm 86201	O O O O O O O O																			

CHASISTO INCLUSTO

(cont.)

Source	Sequence, p.o.v. no.										CLARE SANCTORUM										ECCE PULCHRA									
	CHAUSTO INCURTO (cont)																													
	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275									
Mm 19421																														
Mm 238	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Mm 289	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Mm V204	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Mm V1434	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Rm 104	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Rm 277	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Rm 250	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Rm 10508	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Rm 1105	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Rm II3824	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Rm 249	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									
Ac 645	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0									

(iii) Number of agreements and percentage similarities
between sources

The total number of points of variance where a positive reading (as opposed to a unique reading or lacuna) was present is given immediately after each source. The number of agreements between sources is given in the top left corner of each square. The percentage similarity is given in the lower right corner. The percentage is calculated upon the number of p.o.v. where neither of the two sources being compared had a negative (0) reading. This number is not actually stated, but can be calculated, if desired, from the figures given. Thus Mn 19421 and Nn VI.G.34 agree at 69 p.o.v. and have a percentage similarity of 62. The number of p.o.v. upon which the calculation is made is $69 \times \frac{62}{100} = 111$, in fact, Mn 19421 has positive readings at all 111 places where Nn VI.G.34 has them.

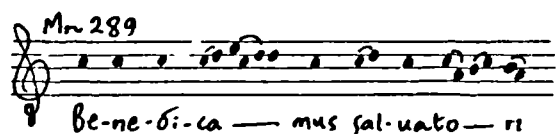
Percentage similarities under 50, which are too low to signify any meaningful relationship between the sources, are not given.

	Mn 19421 270	Mn 288 274	Mn 289 275	Mn V.20-4 271	Nm vi q 34 111	Pn lat 904 246	R 277 261	R 250 210	Pn 10508 229	Pn 1105 238	Br II.3824 203	R 249 262	Ac 695 226	An 96 143	An 97 162	Lq 2 204	LM 437 151	PRO 12 194	Ra 435 123	O 129 222	Pn 13252 142	Pn 13254 191	Li 18 C XII 67
Mn 19421 270	/	186 69	188 70	158 59	69 62	157 65	169 66	148 72	160 71	146 63	154 76	150 58	127 57	90 65	117 73	133 67	98 66	108 57	63 53	157 72	99 70	135 72	49 73
Mn 288 274	/	/	262 96	164 61	63 57	136 56	149 57	116 56	127 56	129 54	136 67	140 54	127 56	88 62	101 62	118 58	90 60	107 55	62 X	137 62	79 56	122 64	49 74
Mn 289 275	/	/	/	165 61	66 59	143 58	153 59	119 57	128 56	128 54	139 68	144 55	132 58	90 63	103 64	119 58	92 61	109 56	63 51	141 64	85 60	121 63	50 75
Mn V.20-4 271	/	/	/	/	75 68	123 51	133 52	98 X	101 X	115 X	120 60	128 X	115 52	72 51	92 58	122 61	98 66	136 71	89 71	143 65	83 60	95 51	40 61
Nm vi. q 34 111	/	/	/	/	/	b1 62	71 64	54 57	65 59	68 62	68 64	60 57	59 58	48 62	67 67	b1 60	44 65	58 64	27 55	69 63	33 62	50 57	24 69
Pn lat 904 246	/	/	/	/	/	/	226 93	131 72	143 71	136 64	123 70	135 58	112 55	69 60	85 63	121 64	95 63	89 51	48 X	145 71	78 56	108 66	46 71
R 277 261	/	/	/	/	/	/	/	135 69	150 69	145 64	135 71	141 57	117 55	81 62	98 66	126 62	93 62	93 X	50 X	152 69	78 56	109 61	46 70
R 250 210	/	/	/	/	/	/	/	/	166 90	153 77	107 72	127 61	97 57	81 60	92 63	96 65	60 62	80 51	58 X	105 66	48 61	114 62	43 64
Pn 10508 229	/	/	/	/	/	/	/	/	/	176 82	124 68	132 61	100 51	79 56	103 64	115 63	76 58	83 X	37 X	118 62	74 68	106 63	34 64
Pn 1105 238	/	/	/	/	/	/	/	/	/	/	104 60	147 64	102 53	77 57	94 62	112 65	76 63	88 X	55 X	115 61	88 61	119 66	40 61
Br II.3824 203	/	/	/	/	/	/	/	/	/	/	/	109 55	96 54	66 62	89 67	109 64	71 60	74 55	29 X	124 72	90 67	42 79	
R 249 262	/	/	/	/	/	/	/	/	/	/	/	/	184 83	83 59	89 58	120 60	93 65	99 54	63 52	139 66	83 63	128 68	45 69
Ac 695 226	/	/	/	/	/	/	/	/	/	/	/	/	/	73 57	73 53	105 56	92 66	78 51	49 51	127 64	66 65	112 69	33 77

SECTION 9. BENEDICAMUS SONGS AND CONDUCTUS

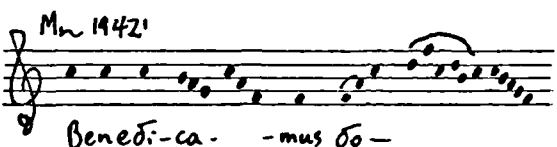
Catalogue of Benedicamus and Its missa chants in Mn 288, 289 and 19421	page 693
Catalogue of Benedicamus songs	699
Conductus in Mn 289	700

AND ITE MISSA CHANTS IN Mn 288, 289 AND 19421

1.  in G
Be-ne-di-ca — mus sal-uato — ri

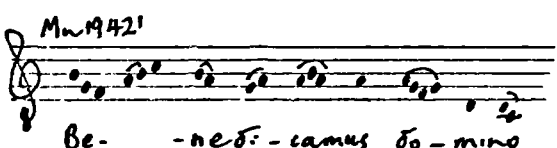
Mn 288 f.164 Benedicamus saluatori laudantes domino

Mn 289 f.140v Benedicamus saluatori laudantes domino


2.  in F
Benedi-ca. — mus do —

Mn 19421 f.110v Benedicamus domino

Mn 19421 f.110v Ite missa est


3.  in D
Be. — ne-di — camus do — mi no

Mn 19421 f.110 Benedicamus domino alleluia alleluia

4.  in D
Be — ne — di — — camus do — mi no.

Mn 288 f.164 Benedicamus domino

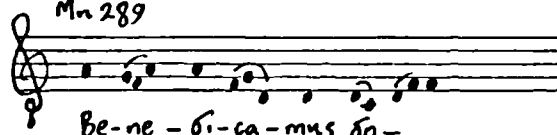
Mn 289 f.140v Benedicamus domino

5.  in D (= Kyrie 18)
I — te mis — sa est.

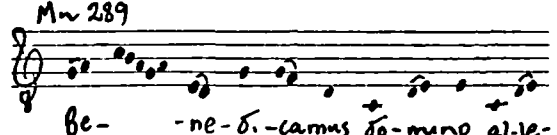
Mn 288 f.163v Benedicamus domino

Mn 289 f.140v Benedicamus domino

Mn 19421 f.110v Ite missa est

6. *Mn 289*
 in D
 Be-ne - di-ca-mus do -

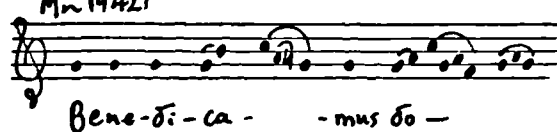
Mn 289 f.140 Benedicamus domino

7. *Mn 289*
 in E
 be- - ne - di - camus do - mino al-le-

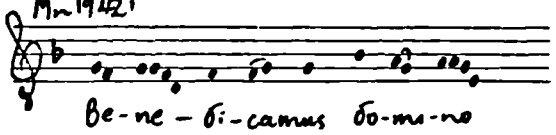
Mn 288 f.164 Benedicamus domino alleluia alleluia alleluia
Mn 289 f.140v Benedicamus domino alleluia alleluia alleluia

8. *Mn 19421*
 in E (cf. Kyrie 48)
 Be- - ne di - camus

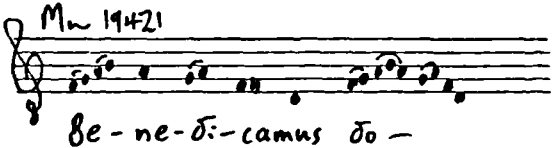
Mn 19421 f.110v Benedicamus domino

9. *Mn 19421*
 in E
 Be-ne-di-ca - - mus do -

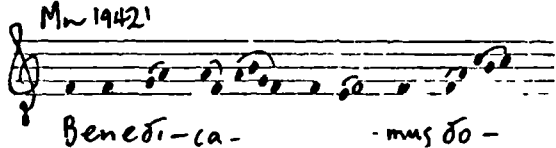
Mn 19421 f.110 Benedicamus domino alleluia

10. *Mn 19421*
 in D
 Be-ne - di - camus do-mi-no

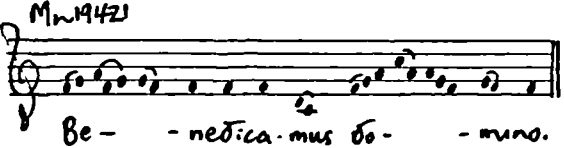
Mn 19421 f.110v Benedicamus domino

11.  in D (= Kyrie 162)
Be-ne-dicamus do -

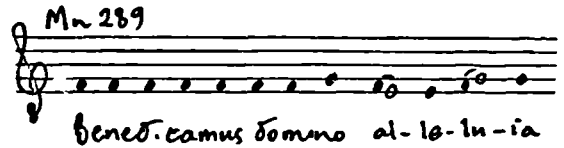
Mn 19421 f.110v Benedicamus domino
Mn 19421 f.110v Ita missa est

12.  in F
Benedi-ca- -mus do -

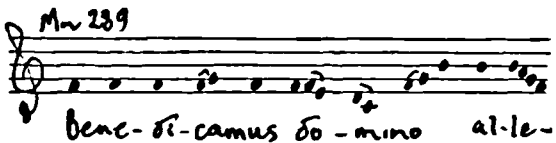
Mn 19421 f.110v Benedicamus domino

13.  in F
Be- -nedi-ca-mus do- -mino.

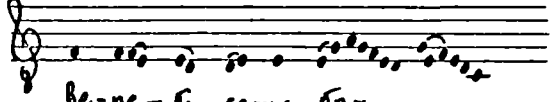
Mn 19421 f.110v Benedicamus domino

14.  in G
Benedi-camus domino al-le-lu-ia

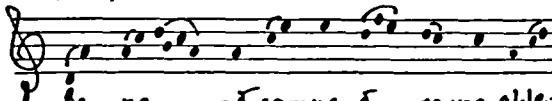
Mn 289 f.140v Benedicamus domino alleluia alleluia

15.  in F
Bene-di-camus do-mino al-le-

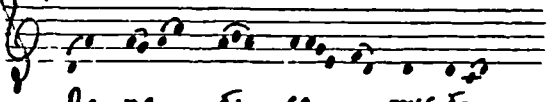
Mn 288 f.164 Benedicamus domino alleluia alleluia
Mn 289 f.140v Benedicamus domino alleluia alleluia

16. *Mn 19421*

 in E
 be-ne-di-camus do-

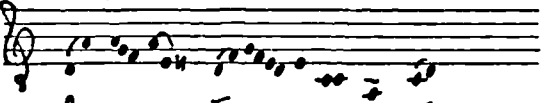
Mn 19421 f.110v Benedicamus domino

17. *Mn 19421*

 in A
 be-ne-di-camus do-mine alle-

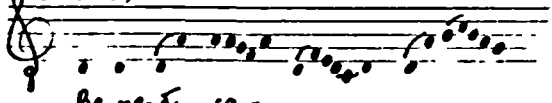
Mn 19421 f.110 Benedicamus domino

18. *Mn 19421*

 in D
 be-ne-di-ca-mus do-

Mn 288 f.163v Benedicamus domino
Mn 289 f.140v Benedicamus domino
Mn 19421 f.110v Benedicamus domino

19. *Mn 289*

 in D
 be-ne-di-camus do-

Mn 288 f.164 Benedicamus domino alleluia alleluia alleluia
Mn 289 f.140v Benedicamus domino alleluia alleluia alleluia

20. *Mn 289*

 in D
 be-ne-di-ca-

Mn 288 f.163v Benedicamus domino
Mn 289 f.140v Benedicamus domino


21.  in A
I - te mis - sa est.

Mn 19421 f.110v Ite missa est

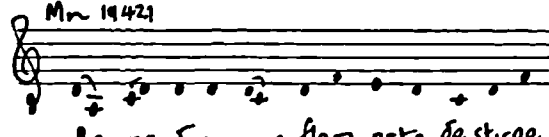
22.  in D (cf. Kyrie 194)
be-ne-dic-a-

Mn 288 f.163v Benedicamus domino

Mn 289 f.140v Benedicamus domino

23.  in D
be-ne-dic-a-mus do-mi-no

Mn 19421 f.110v (twice) Benedicamus domino

24.  in D
be-ne-dicamus flori orto de stirpe

Mn 288 f.164 Benedicamus domino

Mn 289 f.110v Benedicamus domino

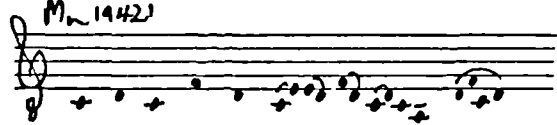
Mn 19421 f.110 Benedicamus flori orto de stirpe Yesse
die hodierna quam produxit uirga uirgo domino.

(Music repeats:) Deo cui perpetuitas in sempiterna
manet secula reddamus omnes nunc et semper gratias.

Mn 19421 f.110 Benedicamus domino alleluia

Mn 19421 f.110v Benedicamus domino

25. *Mn 19421*



in D

be-nedica-mus do-

Mn 19421 f.110v Benedicamus domino

26. *Mn 19421*



in D

I-te mis-sa est.

Mn 19421 f.110v Benedicamus domino

CATALOGUE OF BENEDICAMUS SONGS

[illegible]

<u>Mn 289:</u>	f.101	Resonet antonet	Mn V.20-4, Nn VI.G.34, Cu Ff.1.17
	f.141	Da laudis homo	
	141v	Letabundus	Mn 288
	142	Conpaucentes iubilemus	
	142v	Exultantes et letantes	
	143	Anni noui circulus	
	143v	Natali regis glorie	
	144v	Omnis mundus iocundetur	
	"	Natus est natus est	Lbl Egerton 2615, SE 46A, IG 2
	145v	Dicimus ecclesiam	
	146	Virgo dei genitrix	
	146v	Dei patris unice	
	147	Orientis partibus	Lbl Egerton 2615, SE 46A, Pn lat.1139
	147	In hoc anni circulo	Pn lat.1139
	147v	Nouus annus dies magnus	
	148	Dies ista gaudium	Pn lat.1139
later adds.	f.155v	Bethlem regis superni	
	156	O primus homo cornuit	Pn lat.3549, Lbl Add.36881 (considerably different version)
	156	Laus laus laus pape	

PART III

TRANSCRIPTIONS

SECTION 1. INTRODUCTION AND INDEX

INTRODUCTION

A thesis on the Sicilian sources without transcriptions of at least some of the valuable chants they contain would clearly be defective, but since only part of the repertory can be covered, problems of selection arise. It would have been possible, for instance, to transcribe the unica and other specifically Sicilian items in the various collections of sequences, conductus, etc. However, I have chosen to present complete repertories of pieces. The sequences were an obvious choice, both because transcriptions of most of them are not currently available and because their variants have been listed and discussed at length. Since the Sanctus and Agnus chants are the subject of a thesis currently in progress, by Donald Ireland of Leeds University, I have left the ordinary of mass repertory on one side. The Benedicamus songs and conductus are clearly of great importance; but space and time were available only for a transcription of the conductus repertory (from Mn 289). Besides these two important repertories, I have included transcriptions of the polyphony in Mn 19421, and the Laudes regiae in Mn 288 and PLsd 5 (for their historical importance) and the Humili prece litany in Mn V.20-4 (for its hagiographical interest).

I have made no attempt to provide a critical edition of each piece. In each case, one source alone is transcribed; and except for the Humili prece variants in other sources are disregarded. Only obvious errors have been emended.

The oriscus is transcribed ♯; liquescence is indicated by a void note. Two sequences for which music is lacking in the Sicilian sources have been transcribed from Pn lat.10508, which uses the mi-solmized punctum, transcribed ♯.

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numbers are those of the
catalogue, pp.544-557

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=====

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=====

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=====

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=====

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SECTION 2. TRANSCRIPTIONS

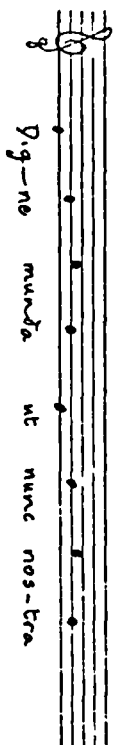
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1. *Procamus nostas* (Nr 289) [Advent]

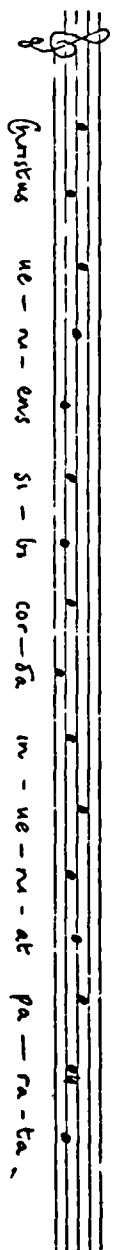
1⁶



2¹



3⁶



2. Salus eterna (Mn 289) [Aveant]

1^{1st}

Sal- lus e- ter- na in- de- fi- ci- ens mun- di vi- ta.
Lux sem- pi- ter- na et re- dem- pti- o ve- re no- stra.

2^{1st}

Con- do- lens hu- ma- na pe- ri- re se- cla per tem- pta- tis ru- mi- na
Non lin- quens ex- cel- sa ad- is- ti i- ma pro- pri- a ele- men- ti- a

3^{1st}

Mox tu- a spon- ta- ne- a gra- ti- a as- su- mens hu- mu- ra.
Que fu- e- rant per- di- ta om- ni- a sal- vas- ti ter- re- a.

Fe-rens mun- do gau- di- a.

4^{1st}

Tu a- ni- mas ex- car- po- ra. No- stra Gr- ate ex- pi- a.
Ut pos- si- de- as lu- ci- da. Nos- met ha- bi- ta- cu- la

5^{1st}

Ad- ven- ta pri- mo pu- ri- fi- ca
In- fe- cun- do nos- que li- ve- ra.

6^{1st}

Ut cum- fac- ta lu- ce magna in- di- ca- tis om- ni- a
Glori- sto- la in- cor- rup- ta

nos- met tu- a sub- se- qua- mur max- us- ti- gi- a glo- ri- a- sa

3. Regnantem sempiternam (Mn 289) [Aveant]

1 7+7

Reg-nan-tem sem-pi-ter-na per se-cu-la sus-cep-tu-ra

2 1

Gen-ti-o Je-su-te con-cre-pat
Fac-to-ri red-der-do de-bi-ta

3 11

Quem in-ban-t ag-nu-na ce-li-ca e-us uul-tu ex-hy-la-ra-ta.
Quem ex-pec-tant om-ni-a ter-re-a e-us nu-tu ex-a-mu-nan-da.

4 8

Dis-tin-ctum ad in-di-ca-a
De-men-tem in po-ten-tia

5 11

Tu-a nos sal-ua lustr-e cle-ment-i-a propter quod pas-sus es dy-ra
Ad po-li-astra sub-le-ua ni-ti-da qua sor-de ter-gis se-cu-la

6 14

In-fu-a sa-lus ue-ra ef-fu-ga per-i-cu-la
Om-ni-a ut sint mun-do tri-bu-e pa-cifi-ca.

7 12

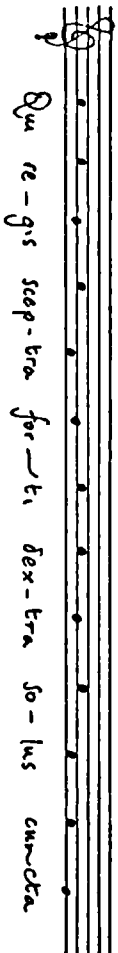
Ue hic tu-a sal-ui m-se-ri-cor-di-a
Le-ti reg-na post au-de-a-mus su-pe-ra

8 11

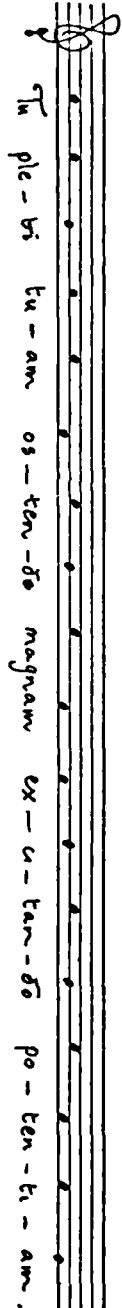
Quo reg-nas Je-su-la per in-fi-ni-ta

4. *Qui regis sceptta* (Mn 289) [Avent]

1¹³



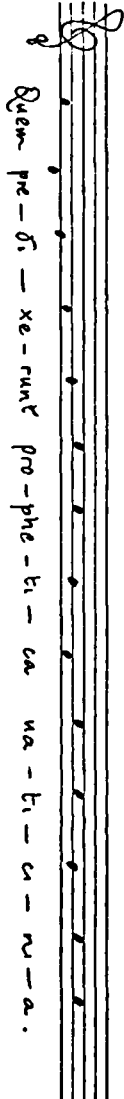
2¹⁸



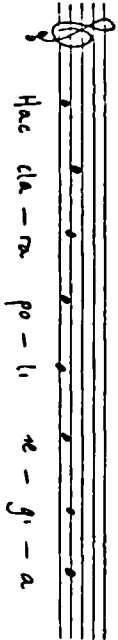
3¹¹



4¹⁴



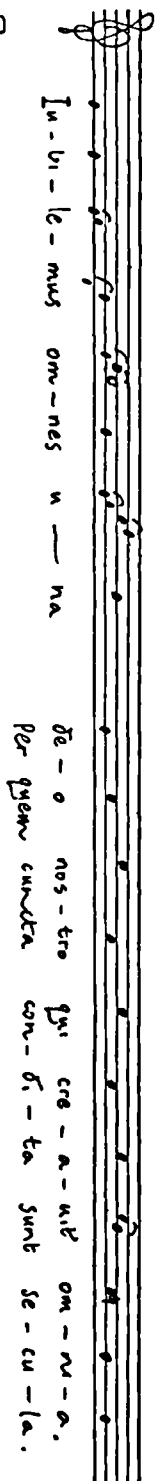
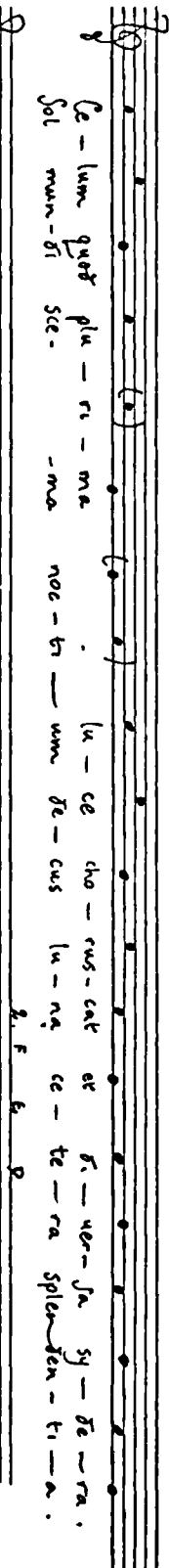
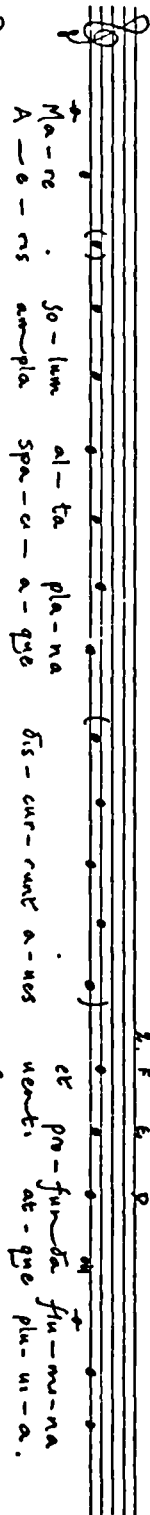
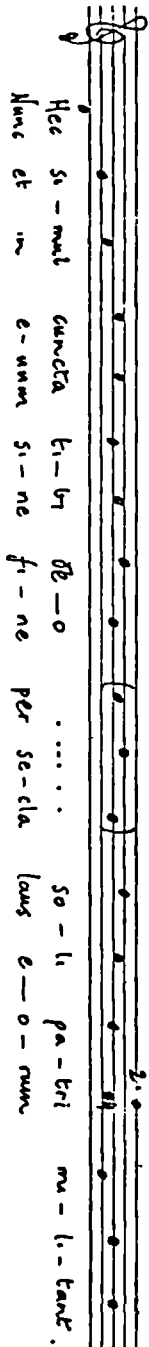
5⁸



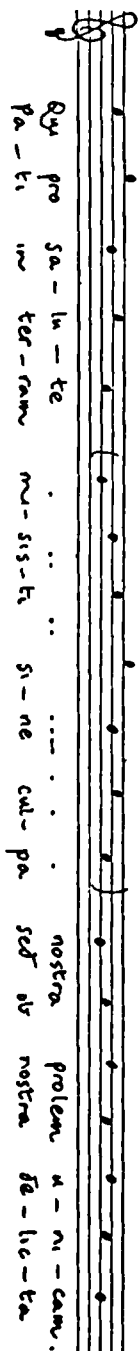
6¹²

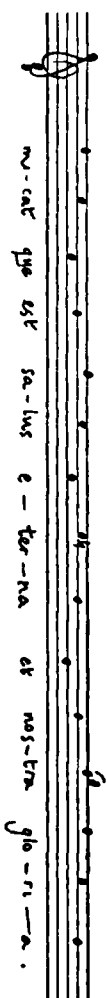
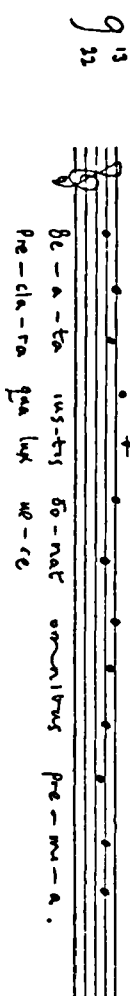
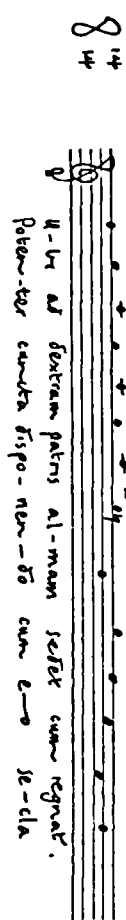
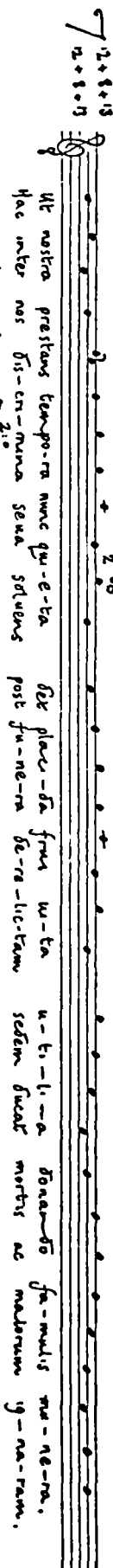
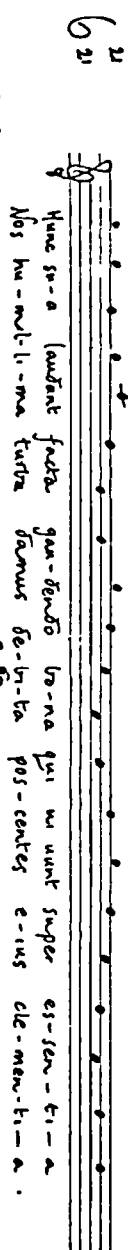
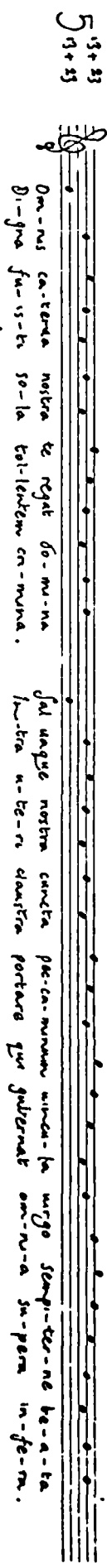
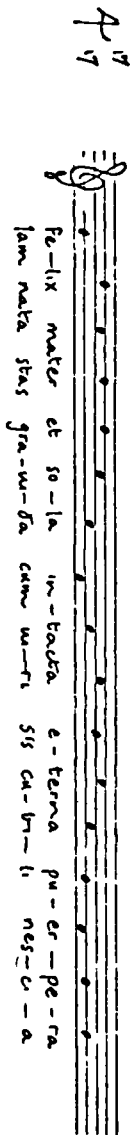
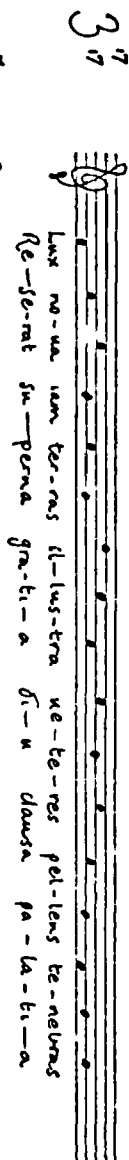
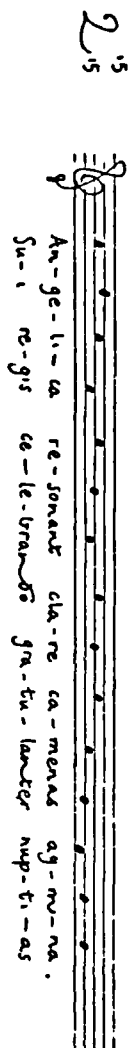
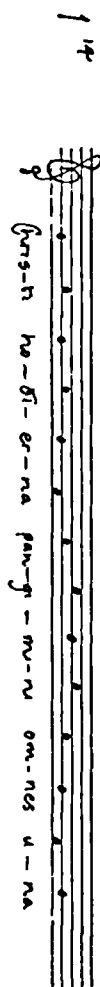


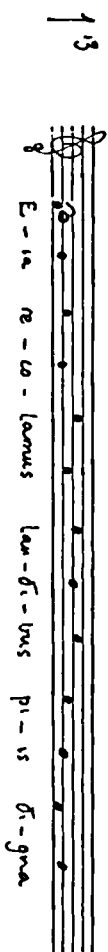
5. Jubilamus omnes una deo nostræ (Mn 289) [Aveux]

1⁸⁺¹¹
112¹³
193¹⁵
214¹⁶
21

tu-a glo-ri-a.

5¹²
196³⁰

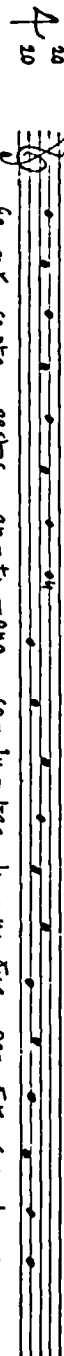
14a. *Christi hodierna ... Angelica resonant* (Mv 289) [Christmas]

17. *Eia eccolamus* (Mv 289) [Christmas]

Mors in - te - nt ne - va - lo pe - re - unt' nostra cri - men - us iun - bra - cu - la.



Quem tremunt ma - rinae et pa - vent ip - sa a quo pe - ri - unt mor - tua - a.



Ho - mo lapsus o - vis ad - ductus re - vo - ca - tur ad e - ter - nae gra - ti - a.



Qua - e - rat tri - gma de - ci - ma per - di - ta et est in - ven - ta.



De - us qui cre - a - vit om - ni - a nas - ci - tur ex fe - mi - na



In - da - ti - tur na - tu - ra di - vi - ni - tas hu - ma - na quis au - di - vit ta - li - a sic er - go fa - cta



In - da - ti - gal - le - am cerat ut miles ar - ma - tu - ra



In - quibus fi - de - rat di - vi - da sunt il - li - us spo - li - a capta pre - da su - a.



In - qua si - tu - lus est e - ter - na.

19. Lux fulget hodierna (Mn 289) [Cristemas]

1^b
Lux ful-geat ho-di-er-na lūctus in quo mūdo gē-ō-a

2¹⁴
Pātris dē-ōi no-ua mī-sus ab ar-ce su-pe-ra
Ar-ua pe-tens y-ma car-ne-a sep-tus tra-va-a

3¹⁸
Se-cu-ti pro-mi-ta mor-ta-li-a sus-ce-pit et fra-gi-li-a
Ser-u-li in for-ma ap-pa-rui-t tegens hu-mānis dī-mi-na

4¹⁶
Re-lin-gens in-te-gra mātris et il-li-va-ta mī-se-ra
Vir-gi-nus au-re-a pro-di-it tan-gem sponsus ab au-la

5¹⁴⁺²³
Vla-gt par-u-lus pre-se-pis iūter an-gus-ti-as Quem non capiunt ethē-ra solā et in-ge-ra nec re-ru-ō-ō spā-ti-a
Ar-ca re-gi-ū fas-ci-a qui uolūt om-ni-a. Pasce qui cuncta sugit u-bera uir-gi-ne-a et tēat m-ōi-ū in e-ō-ō

6²²
An-ge-li-ca re-jul-ēat dō-mu-no gē-ō-ri-am in ex-cel-sis dō-ō ag-mu-na
Pūb-ri-ū gē-ō-ri-a in-terat ce-li-ca uē-ni-se po-pu-lus in-ter-ra

7¹¹⁺⁸⁺¹³
Ca-na-ua-la cūius ad uē-ne-rāda stē-la maris dā-xit no-ua tēna magos je-rēdes mū-ne-ra mī-sti-co
Quem calli-dā He-ro-dīs uē-sa-c-a per-i-me-re se-u-e-ōt in-fan-tem tra-c-tans au-li-ūm mī-li-a

8²¹
Fe-lix mā-ter et in-ka-ōta hūc e-ni-xa o uir-go uir-gi-nu-m ne-g-na
Regem na-tūm dī-e i-ō-ō pos-ce-tā-um pro no-bis fī-li-ūm se-dā-la

9¹³
ut nos-tra qui iam uē-lit tol-le-re cri-mi-na
Nōs dā-cat ad ce-li-ca

regna quo le-temur in glo-ri-a te-cum pla-ni-a.

20. Năto caunt omnia (Nu 289) [Christmas]

1 7+8
7+8

Ma-to ca-unt om-ni-a do-mu-ro pi-a ag-nu-na
 Si-la-va-tim pneu-ma-ta per-stin-gen-do or-ga-ni-ca

2 21
21

Hee di-es sa-cra-ta in qua no-ua sunt gau-di-a mun-do pic-na de-di-ta.
 Hae nocte pre-cel-sa in-to-na-it et glo-ri-a in uo-ce an-ge-li-ca.

3 20
20

Fu-se-re et in-ma-n-a noc-te me-di-a pas-to-ri-bus lu-mi-na
 Pun-fo-vent su-a pe-co-ra su-bi-to di-ua per-ci-pi-unt mo-ni-ta

4 15
15

Ma-tus al-ma uir-gi-ne qui ex-tat an-te se-cu-la.
 Est in-men-sa in ce-lo glo-ri-a pax et in-ter-ra.

5 8+7
8+7

Hic er-go ce-li ca-ter-ua al-tis-si-me iu-bi-lat
 Ut tanto ca-no-re teneat al-ta po-li ma-chi-na.

7+14

So-net et per om-ni-a. hae in-di-e glo-ri-a uo-ce cla-ra red-di-ta

8+7
8+7

Ha-ma-na con-crepent cuncta de-um na-tum in-ter-ra.
 Con-fracta sunt in-pe-r-a hostis con-de-ls-si-ma.

7+14

Pax in-ter-ra red-di-ta nunc le-tan-tur om-ni-a na-ti per e-xor-di-a.

6 9

So-lus qui ta-e-tur om-ni-a.
 So-lus qui con-di-dit om-na-a.

7 19

Ip-se su-a p-e-ta-te sal-utem om-ni-a per cuncta se-cu-la

22. Nostre tuba nunc tua clementia (Mv 289) [Christmas]

1⁴⁺¹⁶
17

Nos-tra tu — ba nunc tu-a cle-men-ti-a (Ans-te re-ga-tur at-que pi-a
E-xau-di pre-ca-mu-na te lau-dan-ti-a men-te de-us-ta.

2⁹⁺¹⁴
9+14

1-ta nam laus est ti-bi gra-ta vox si quid nostra so-nat ... con-sci-en-ti-a ca-nat
Quod in om-ni-bus pro-ve-niat in-de-fen-de di-vi-na pre-ten-tur au-xi-li-a.

3¹¹

Nam qu-cumque di-gne me-remur e-a.
Om-ni-a sem-per e-i sa-lu-bri-a.

4¹⁶
16

Quibus si-no hu-ma-na co-gi-ta-ta non u-ti-li-a
Non lin-queres i-gi-tur i-ti-ne-ra ni-mum la-ta.

5¹⁹
19

An-gu-stam u-am gra-ti-a-mur que nos pa-tri-am du-cat ad al-mam.
Hec e-nim sa-cra uesti-gi-a re-dempto-ri pi-o per pla-ci-da.

6¹⁹
19

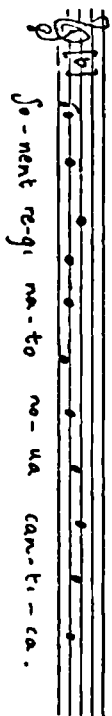
Qui et nostra tempo-ra pi-e dis-po-nens semper-que nos pro-te-gat
Pa-tramque mi-se-reans ducat ad al-mam quo si-ne fi-ne reg-nat.

7⁸⁺⁹
8+9

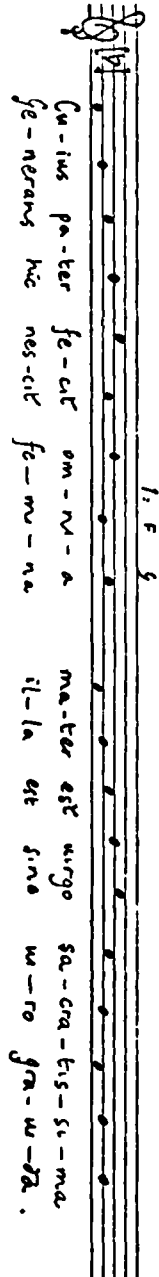
can-ti-caque e-i nostra pla-cant per cuncta se-cu-la

24. Sonnet regi nato (Mu 289) [Christmas]

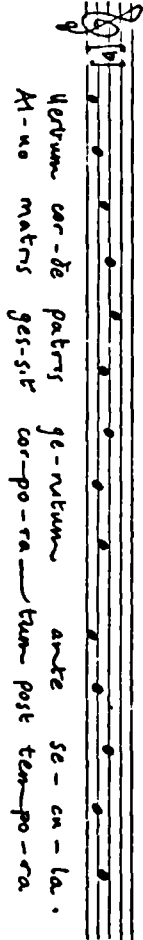
1¹¹



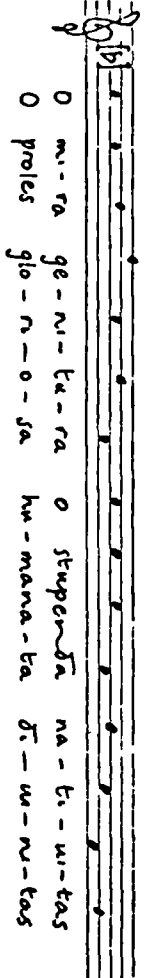
2⁹⁺¹⁰
19+10



3¹⁴
14



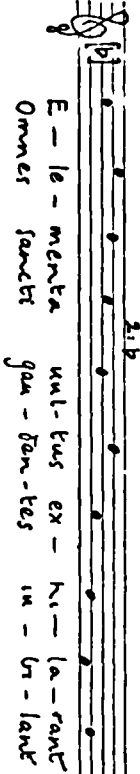
4¹⁵
15



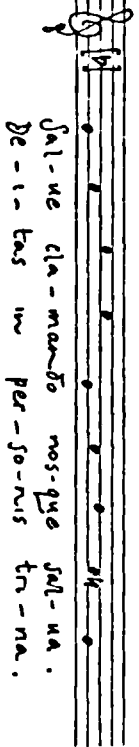
5²²
22



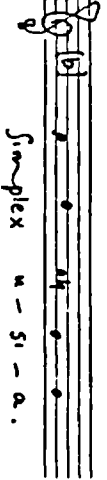
6¹⁰
10



7⁹
9



8⁵
5



26. Gloriosæ dies adest (M^u 19421) [S Stephen]

1²¹
 glo — ri — o — sa di — es ad — est hec qua pro — ces — set potens ex uir — gi — nis au — la.

2¹⁹
 I — dem de — us con — di — tor ho — mi — num factus est ho — mo di — e is — ta

3¹⁵
 2. D
 Mem glo — ri — am in ex — cel — sis cantant sancta ag — nu — na
 Re — gi na — to hoc quo — que per — so — net si — mul vox nos — tra

4²⁵
 2. D
 Ip — se namque ut cu — ra — ret nostra fa — u — no — ra et pec — ca — ta re — lin — quens ce — les — ti — a
 Pre — se — pi — o po — ru nos dis — tu — lit ut qui pa — rus uir — gi — nis e — rat no — bis da — ret pa — tri — a

5¹⁷
 5¹⁶
 Iam nunc i — gi — tur a — la — cres laudum fe — rramus pre — co — ri — a Nostra car. bantes ut sit pueri meus et caru — en — ti — a.

6²³
 2. C
 O ve — a — be pro — ti — o — mar — tyr ste — phane cujus in — trat sol — lem — ni — tas glo — ri — o — sa
 Te pos — ci — mus et pe — ti — mus tu — o oir — tenta ful — ti uir — te su — me — ra pas — ca — a.

7²⁰
 2. A
 Quibus sa — ci — a — ti af — fe — - amus di — gni an — ge — lo — rum con — sor — ti — a.
 At — que le — ti uir — te — a — mus (unum regem natum ex uir — gi — ne Ma — ri — a

8¹⁶
 3. C
 Regnum cum pa — tre pa — ri — ter in se — de e — the — re — a
 cu — i est ho — nor et po — testas in e — ter — na se — cu — la

9⁷
 9⁷

27. Magnus deus (M-289) [S Stephen]

1'

Magnus de-us in ni-ver-sa ter-ra

2²²
32Magna sunt e-i-us vi-b-æ om-ni-a in ce-lo at-que in ter-ra o-pe-ra
quæ est rex re-gum do-mi-nus om-ni-um a. pa-tre ge-ni-tus an-te se-cu-la3¹⁸
18Ca-us ca-n-tas ve-ra ce-lo sub-le-vat Ste-phann de ter-ra
At-que per-hen-ni ni-ta ornat can-di-da dy-nast co-ro-na4¹⁷
17Plenus est e-nim Stepha-nus de-i-ta-te ac-que gra-ti-a
Magna dæ-vot pro-fi-g-a do-cens ne-ssi-ma dog-ma-ta.5¹²
12Gm autem pre-di-carit iam pre-sen-ti-a
Nostre re-dempti-o-nis no-bis jam dæ-ta6¹⁴
14In-ten-to in sa-per-na ce-li ia-m-a pa-ter
Di-xit-que cir-cum-stanti ple-bi no-ce pul-li-ca7⁷⁺⁵
7+5Ja-cen ple-nus gra-ti-a Ec-ce nu-de-o de-i ad-mu-ni-le-m glo-ri-am
Ca-n-ta-te fal-gi-da At-que le-sum stantem in vir-tu-tis re-i rex-te-ra8¹³⁺⁷⁺¹¹
13+7+11Gm hoc au-dis-set im-pi-a gens Ia-fa-i-ca dñs fr- - mium con-cita quassat la-pi-dibus Ste-phann men-tra.
sed stat for-ti-ter pa-tri-bus martyr et o-rat ne his finis noxam sta-tuas sed iam ac-ci-pe a-ni-mam me-am9¹⁹
20(2)Et cum hos di-xis-set in do-mi-no or-der-mu-r pa-ce e-ter-na.
Tu et no-bis mar-tyr o Ste-phane sem-pi-ter-na

in-pe-tra gra-ti-a A-men

32. Johannes Jesu Christo (Mr 289) [S John the Evangelist]

1st

Jo-han-nes Je-su Chris-to mul-tum di-lec-te ur-go.

2nd

Tu e-ius a-morem car-na-lem.
In na-mi pa-rem tu li-gus-ti.

3rd

Tu le-ue con-in-gis pec-tus res-pu-is-tu Mes-si-am se-cu-tus.
Ut e-ius pec-to-re sa-cro me-ra-is-ses fia-cu-ta po-ta-re.

4th

Tu-que in ter-ra po-si-tus glo-ri-am con-se-xis-ti fi-li-, de-i.
Que so-lum sanc-tis in u-ta cre-di-tur con-ti-en-da, es-se per-he-nu.

5th

Te In-stus in un-ce lu-um phan-ma-ter su-e de-di-cus-to-dem
Ut mi-go ut-gi-mu-se-ua- res at-que cu-am su-pa-di-ta-tes

6th

Ti-li su-mu-ta-cu-tu ce-le-ris ver-um su-um pa-ter re-a-lat
... Tu nos omnes pre-ci-us se-da-lis a-pud de-um sem-per com-men-da

7th

Tu te car-ce-re fia-gus-que fac-tis tes-ti-mo-ni-o pro Chris-to es ga-u-sus.
I-deo mor-tu-os sus-ci-tans in yu-gen Je-su no-mi-ne ve-ne-num for-te vin-cis.

8th

Jo-han-nes Chris-to ca-re

35. *Orbis lucernae* (Mn 289) [5 John the Evangelist]

1 ⁵⁺²⁷
27 *Orbis* lu — cer — na e — musc It — ha — nus sy — dus inter sy — de — ra uerbi splen — de — re den — sa mundi rumpens nu — tri — lat
2. c. lu — cere ne — cunens do — mi — ni su — pra pedes eius de car — te hausit ar — cha — na mi — te — ri — a

2 ¹³
15 He e — mit pla — ne Je — ze — chu — e — lis a — gy — la. Ga — di — is so — lis cla — ra fi — gens lu — mu — na
Que fe — re — va — tur sup — ra gra — tu — or a — ru — ma — li — a. (Gemit ~ patre uerbum ante se — cu — la

4 ⁸⁺²⁶
8+26 Il — na es — se hu — si — a eius uir — tu — be egre — so super astra et que ter — ra ma — ri pa — ri — ter fac — ta sunt o — mi — a
Tanta re — plens gra — ti — a paco di — mi — nus re — teras profun — dam uerbum deum esse in — dicat mi — ra su — on — ti — a

5 ²²
22 O uir — go pre — ci — so gra — uis col — la — ta sunt ti — bi ut uir — tutum in — si — gi — na — a
Resplendens ut lampas ac censa a den — si — bus tergens hu — mana am — ma — ca — la

6 ¹⁴⁺⁸
14+8 Hu — ie uir — so — na uo — ce ec — ce per — so — nat ce — cle — si — a doli — u — a pro — mus can — ti — ca
Mun — di — ci — e cul — tor uas e — lectum ab — ge ma — ca — la can — di — da supra li — li — a. Talem si — lu uen — di — cat fi — lium ma — ri
Morti ca — re so — lebis marte de — splata

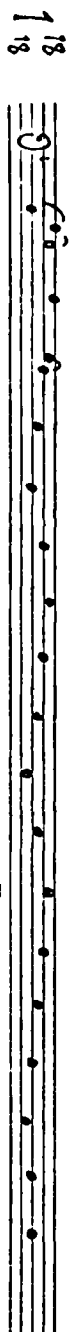
8 ²⁰⁺⁷
20+7 A — mors sa — ra dena ge — ens plu — ri — ma Gen — ti se — gen uer — bi — gi — a. Lu — gens par — ta nup — ti — a — rum fe — de — ra
Hinc plaudis san — da Gen — ti spon — sa u — ni — ca per quem tot ca — ra pi — gno — ra est ad — ep — ta in per — hen — si glo — ri — a.

9 ¹⁴
14 Tu pre — cun — ti op — ti — mus di — gna pri — ui — le — gi — a Ti — bi di — na sa — pi — en — ti — a ex the — sa — uris con — sta — lit ma — gna — li — a
ut sint ti — bi cog — na so — cre — ta ce — les — ti — a Inde multa ge — stas do — mi — ni — a per que mundi fu — gatur uo — pi — a

11 ¹⁷
17 Ergo pas — tor a — gy — o tu — a pos — cu — mus dol — sa me — ri — ta. ex the — sa — uris con — sta — lit ma — gna — li — a
Clementer ex — au — di — as cla — ra pau — pen — tes mo — do — la — mu — na

12 ⁷⁺¹⁴⁺⁸
7+14+8 Per quem e — uan — ge — li — ca to — to ter — rum or — be ef — fu — sa est gra — ti — a per san — cto plens pec — to — ra.
Quem fo — uet an — ta ce — li — ca trans — la — tum ad su — per — na do — mi — ni con — uer — si — a plaudis ce — les — tis ca — te — na.

13 ¹⁵
15 Il — lo tu — i d — lecti Gen — ti me — ri — tis al — la — ta ut sint ter — ra pro — les at — que an — ge — li — ca
Quis um — tilis uer — bi — ca parit mater ce — cle — si — a. Pe — te cal — lee — ta fi — at uir — res — pub — li — ca

37. *Organicus canamus modulis* (Mn 289) [5 John the Evangelist]

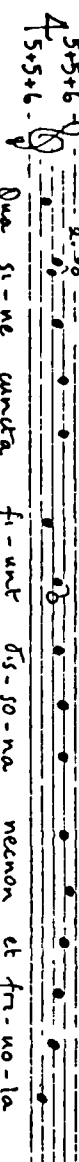
Or — ga — nus ca — namus mo — dex — tis nunc Io — hannes sol — tem — a
 Om — ni — ge — nus do — mi — no ca — bus red — dentes o — das de — bi — tas



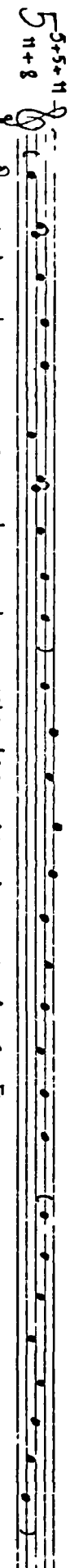
Qui in su — is sanctis mu — ra — tis mu — nis mul — ti — pli — ci vir — tu — tum flo — re eius — dem de — corat ac mu — ni — fi — ce ad — or — nat
 Nam et in ip — sis quasi quibusdam musicis instrumentis di — gi — to pro — pri — o fi — des a — gitat fi — des vir — tu — tum so — no — ra.



Has nume ro — se per — curus sin — gu — la. Per — menses sin — gu — lis di — a — tes sa — ram mel — li — ficam me — lo — di — am
 Quam generat vir — tu — tum mater il — la Que a — li — is de — ceter con — po — si — ta redit su — a — vem sim — pho — nam



Qua si — ne curata fi — unt dis — so — na ne — non et fr — uo — la
 Qua cum om — ni — a fi — unt con — so — na ne — non u — ti — li — a



Qua cum ve — ne mo — ra — ti ri — te pe — tentes ex — cel — sa po — ti. sy — de — ra.
 ... A — lae — res de — canant no — ua can — ti — ca in cy — thara Tre — ci — ci — a.



Quoniam a — ges — tes fes — ta con — sor — ci — um me — re — amur in ce — les — ti pa — tri — a.

39. *Rogāt dīx* (Mn 19421) [S John the Evangelist]

1 21
 Re-gi-a dī-xa tu-e for-ti pa-tet cul-tu pi-o pre-fulgens gra-ti-a
 Flo-m-dā re-n-fe-ris ur-ta-ti-lus ad ce-li-ca per-tingens ag-m-na

2 20
 Se-cū-dīs cūcta u-ti-a, nocti-ca, sic nī-ca, hy-po-cri-si-ti-ca
 In-dū-dīs cūcta mī-me-ra lu-c-dā mūda que atque ue-n-dī-ca

3 13+21
 U-go dū-plo tu Jo-hannes lux the-o-lo-ga in patre uerūm u-des et in-tonas ho-mi-nibus tu-ra afc-o-n-ca
 In prū-p-o fi-li-us sa-pi-ē-ti-a et uerūm e-rat cū de-o et de-us e-rit uerūm per quod iunt om-n-a

4 17+5
 Quanta gra-ti-a om-n-po-terētis quān-ta ca-ra ce-li-ca fa-ct ter-re-a
 Pū-mens hu-ma-na iacet in-dī-gu-a hanc cu-o grā-ti-o le-uat ad astra

5 10+27
 En-cait uetus cōda sy-gū-dā. sor-des purgat comp-ort or-na-men-ta por-t lu-mi-na tūc uide-t a-ni-ma ultra sy-de-ra
 Hinc trans-e-rit mūn-a cre-a-ta cū-cū-sc-rē-p-ta fi-git se in dī-u-na u-lī nīl trans-ir uā-nū nūcūl al-ter-natūs null-a

6 32
 O quān su-a-us mī-si-o il-la u-lī est summa re-fec-ti-o nostra que es ne-ra su-is cer-ti-gue u-ta
 O quān u-e-a-ta Jo-hannes u-ta que i-lī tūda mē-ra-rit grā-dī-a u-lī nūc cō-gou-der et per se-ca-la

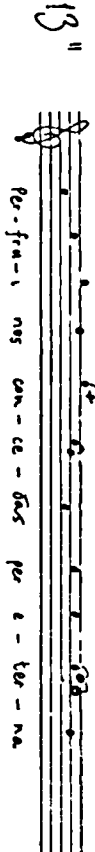
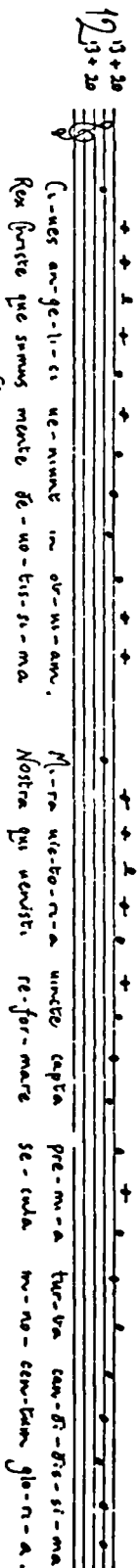
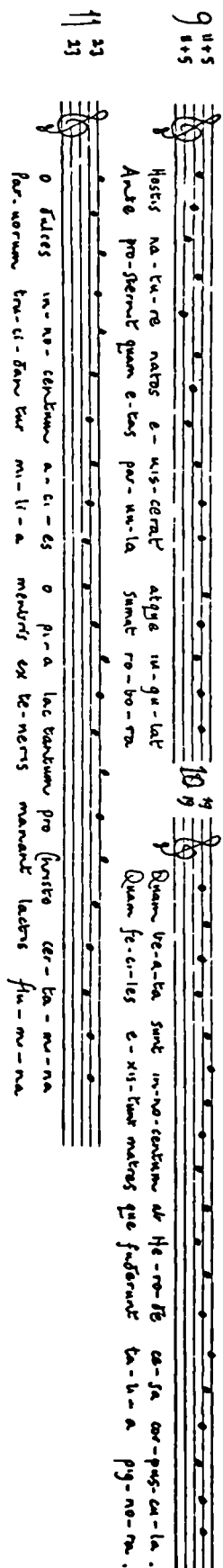
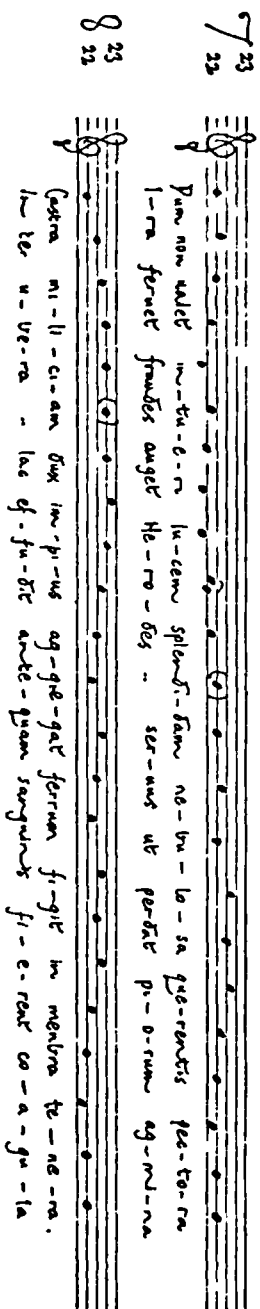
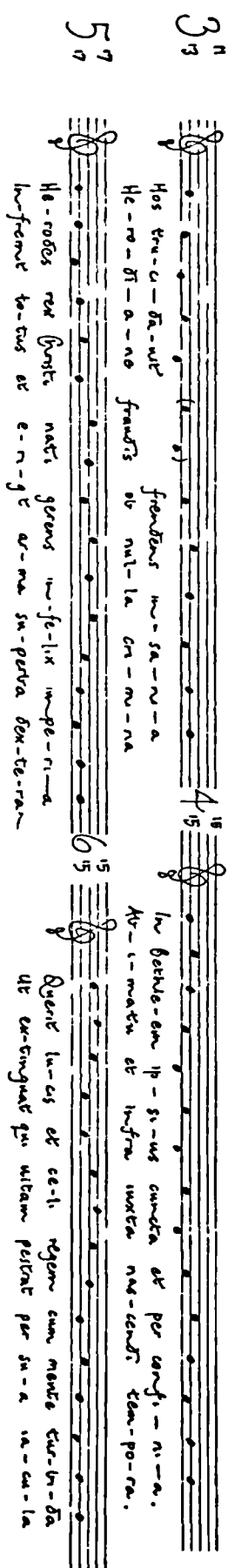
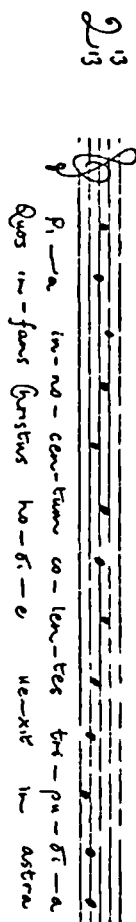
7 13+8+11
 Nūcūl er-go nam ex-p-tat nīl Jo-hannes te fa-ti-gat mū-tacti mor-ta-lī-a u-ta capta
 U-lī gaudēs cū u-e-a-ta ur-gine (nīstī) Mā-rī-a pro u-ta glo-ri-o-sa uir-gi-ne-a

8 19+13
 Nūc er-go sancta ca-n-tas qua plenus de-o fru-e-ris ex-o-ret pro tre-mēdī-lus sub cū-men-ti-a dī-u-na
 Ut qui de tu-a glo-rī-a mē-dī-canus extra pul-si mī-se-ri pa-ce re-cepta (nīstī) mūndūm in-ti-ma.

9 6+8+10
 Quā quo nīc e-ti-an te-uū pos-si-mus gra-tu-la-ri per ha-bi-ta-cū-la ce-les-ti-a
 O nā mī-se-ri-ter o mī-se-ri-ter dī-s si-mē tu-a grā-ti-a nos fi-lī ser-ua

10 16
 Ut ad ce-li claustrū nostrum per-mi-tt-e-rit al-le-lu-a.

No. Celsæ pueri (Mw 289) [Holy Innocents]



46. Rex magnus deus (M^u 289) [Holy Innocents]

1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd 23rd 24th 25th 26th 27th 28th 29th 30th 31st 32nd 33rd 34th 35th 36th 37th 38th 39th 40th 41st 42nd 43rd 44th 45th 46th 47th 48th 49th 50th 51st 52nd 53rd 54th 55th 56th 57th 58th 59th 60th 61st 62nd 63rd 64th 65th 66th 67th 68th 69th 70th 71st 72nd 73rd 74th 75th 76th 77th 78th 79th 80th 81st 82nd 83rd 84th 85th 86th 87th 88th 89th 90th 91st 92nd 93rd 94th 95th 96th 97th 98th 99th 100th 101st 102nd 103rd 104th 105th 106th 107th 108th 109th 110th 111st 112nd 113rd 114th 115th 116th 117th 118th 119th 120th 121st 122nd 123rd 124th 125th 126th 127th 128th 129th 130th 131st 132nd 133rd 134th 135th 136th 137th 138th 139th 140th 141st 142nd 143rd 144th 145th 146th 147th 148th 149th 150th 151st 152nd 153rd 154th 155th 156th 157th 158th 159th 160th 161st 162nd 163rd 164th 165th 166th 167th 168th 169th 170th 171st 172nd 173rd 174th 175th 176th 177th 178th 179th 180th 181st 182nd 183rd 184th 185th 186th 187th 188th 189th 190th 191st 192nd 193rd 194th 195th 196th 197th 198th 199th 200th 201st 202nd 203rd 204th 205th 206th 207th 208th 209th 210th 211st 212nd 213rd 214th 215th 216th 217th 218th 219th 220th 221st 222nd 223rd 224th 225th 226th 227th 228th 229th 230th 231st 232nd 233rd 234th 235th 236th 237th 238th 239th 240th 241st 242nd 243rd 244th 245th 246th 247th 248th 249th 250th 251st 252nd 253rd 254th 255th 256th 257th 258th 259th 260th 261st 262nd 263rd 264th 265th 266th 267th 268th 269th 270th 271st 272nd 273rd 274th 275th 276th 277th 278th 279th 280th 281st 282nd 283rd 284th 285th 286th 287th 288th 289th 290th 291st 292nd 293rd 294th 295th 296th 297th 298th 299th 300th 301st 302nd 303rd 304th 305th 306th 307th 308th 309th 310th 311st 312nd 313rd 314th 315th 316th 317th 318th 319th 320th 321st 322nd 323rd 324th 325th 326th 327th 328th 329th 330th 331st 332nd 333rd 334th 335th 336th 337th 338th 339th 340th 341st 342nd 343rd 344th 345th 346th 347th 348th 349th 350th 351st 352nd 353rd 354th 355th 356th 357th 358th 359th 360th 361st 362nd 363rd 364th 365th 366th 367th 368th 369th 370th 371st 372nd 373rd 374th 375th 376th 377th 378th 379th 380th 381st 382nd

47. Epiphaniam domino (Mv 289) [Epiphany]

15+22
E pi-pha-ni-am do-mi-no ca-na-mus glo-ri-o-sam Qua prolem de-i ve-ro ma-gi a-do-rant.

2 19
In-men-sam (valde-i ca-nus per-se-que ve-ne-rantur po-ten-ti-a
Quem cuncti pro-phetae ce-ci-ne-re ven-tu-rum gentes ad sal-va-n-das

3 22
Cum mas-tas i-ba est in-cil-i-pha-ta ut as-su-me-ret sem formam.
Ante se-cu-la qu-de-us et tem-po-ra ho-mo factus est in Ma-n-a.

4 9+9+4
Ba-laan de quo va-ti-cinans e-xi-it et Iacob ra-ti-lans in-gre-s-sus
et con-fregit fra-ctum agri-na re-gi-o-nis Moab ma-xi-ma po-ten-ti-a

5 21
Huius ma-gi mu-ne-ra de-fe-runt pre-cla-ra aurum simul thus et mur-ra.
Tunc deum pre-di-cant auro regem magnam hominem mor-talem mur-ra

6 23
In sem-pis hos monet an-gel-us ne re-deant ad regem con-mo-tum propter re-gra-
pa-uerat et e-nem nu-um regem natum ve-ras ante-te-re regni sa-ra.

7 12+19
Ma-gi ibi stellam uide-ntes pre-w-am. Que e-os du-cit ad pa-triam in-gentes He-ro-dis man-da-ta.
Per-gunt a la-tes i-ti-ne-ra pa-triam
Qua per-ussus ante nummum pre-i-ra
Ex-imp-rom-bat e-lit-ere ma-gi-um non in-gre-ta-ff-fer in-pa-tri-ta sed mox pre-ua-ni e-oi ut-va-

8 19
Omnes nunc ca-ter-na tin-ni-um iungant laud-lus or-ga-nis neu-na.
Mis-ti-ce of-fen-sus re-gi regem Iusto mu-ne-ra pre-ci-o-sa.

9 21
Possens ut per e-um regnat om-ni-a pro-te-gat in se-cu-la sem-pi-ter-na.

50. Hanc dicit tribus (Mw 19421) [Epiphany]

1¹³

Hanc d-ecem tri-bus do-minus signis il-lus-trat

2¹⁸In nobis ve-niens de su-per-nis et in-ducens mor-ta-li-a
Pre-se-pi po-nitur a-do-ra-bilis mon-stratur stel-la pre-w-a3¹³In o-n-en-te cer-nentes no-ua lu-mi-na
Per-servat reges ho-di-er-na msti-ca ad-currunt da-re ma-ne-ra4²⁴Ma-to qui cum pa-tre re-git cuncta recta et gu-bernat montes e-ni-am pon-de-rat
Aurum tunc et myrram da-je-rentes regem de-um verum car-nem as-sump-sis-se hy-pi-ce pre-di-cant5¹⁴Ior-da-nus ho-di-e re-tro sub-tra-it un-da-las
Io-hannes ex-paret sal-va-to-rum tan-ge-re clemens me magis tu la-ua6¹⁹Pe-te-lo in-to-nat ge-ni-tor fi-li-i placet in-ignit glo-ri-a
Et sanctus spi-ri-tus co-lumbe spe-ci-e com-pa-rean se clem-tat7¹⁹Ho-di-e imp-ti-a-les thalanas do-minus sancti-fi-cant
Strophos ve-tus-ta-tis lances su-b-to ef-fi-cens la-pi-des omni-bus et propi-n-quit sancte premi-a viteveneris in vinum fil-i-m-na
porcus sanguis po-ca-la.8²³Que-sumus nam nos respice tu poter et unum pa-tri-e supe-re de-mon-strau
Et recte semper grati-entis cursu me-re-amur regna san-de-re pre-cal-sa9¹⁷

Et ti-bi in-gi-to-rem can-a-nentes ve-niant ad gam-ma

51. Fulgens preclara (Mv239) [Easter]

1⁵⁺²⁷
27 2 c 1⁵

2¹⁶
16 3 12

4⁸⁺²⁶
8+26 3 12

5²²
22 3 12

6¹⁵⁺⁸
15+8 3 12

8⁶⁺⁷⁺⁸⁺⁴⁺⁸
6+7+8+4+8 3 12

9¹⁴
14 3 12

11¹⁷
17 3 12

12⁷⁺¹⁴⁺⁸
7+14+8 3 12

13¹⁴
14 3 12

56. *Clara gaudia festa paschalia* (M^u 19421) [Easter]

1ⁿ
 Cla-ra gau-di- — a fes-ta pas-cha-li — a

2^o
 Cum gaudet ce-lus per om-ni-a
 Pul-ce de-canans al-le-lu-a

3^o
 In qua Cris-tus per crucem re-de-mit a-ni-mas in-fer-no de-di-tas
 A pro-to-plasto quoque in hoc se-cu-lo pro-ge-ni-te fu-e-rant

4^o
 Pa-tri ar-cham om-ni-umque si-mul pro-pheta-rum regum por-ti-fi-cum
 De-ti-ne-tras clausta ta-ta-re-a mortis cru-o-re re-tra-ja

5^o
 Po-nas victor mortis do-minus omni-um at-que sanctus sanctorum
 Cum cru-is tro-pha-o in-fernum pe-netras at-e-git clausta se-ua.

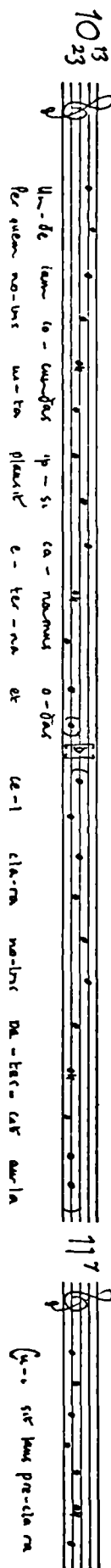
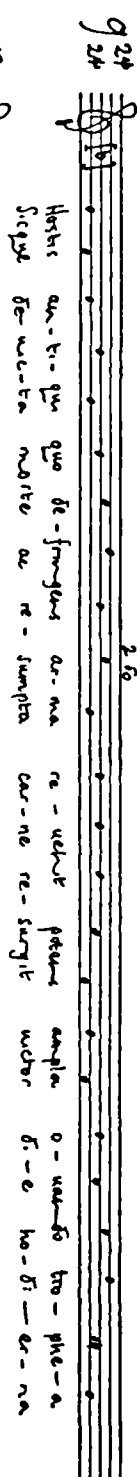
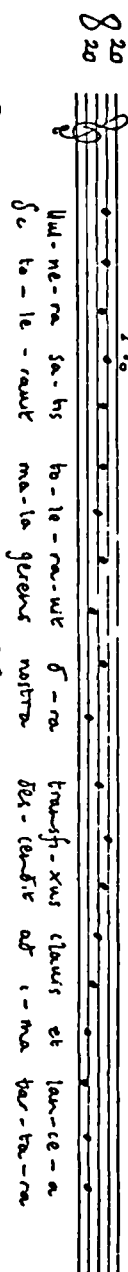
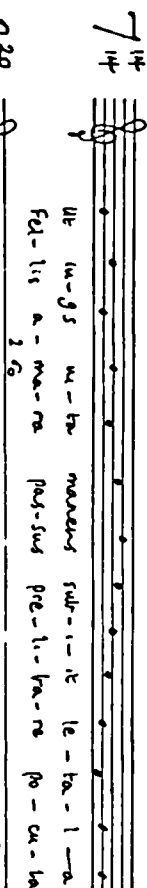
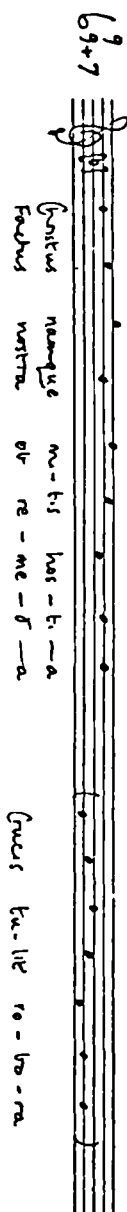
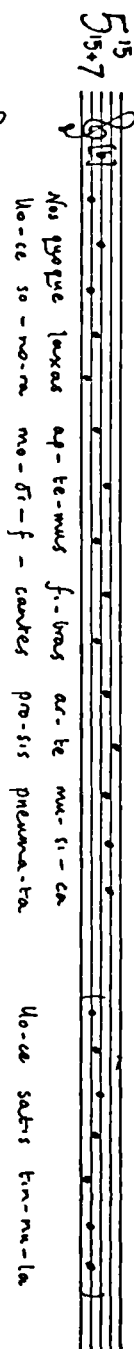
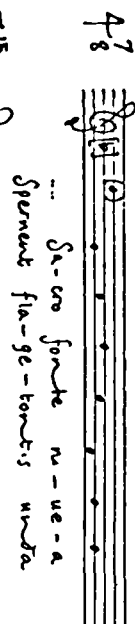
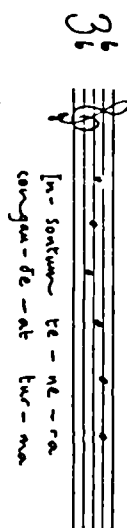
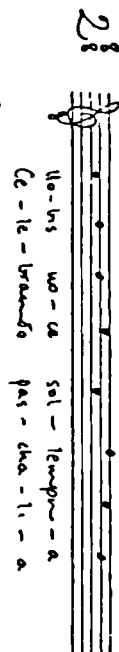
6^o
 Quis est de-mones — u-lu-lant lu-ci-fer qui nostra ut de-us soluit . uirga-la curata .
 Fu-gatis te-netis ful-gerat te-a-tra-lis or-ror ru-ti-lans lu-mi-ne per-lus-tra-to .

7^o
 Clamabant sancti ad-ue-ni-ti O iam do-mi-ne regum rex a-ue .
 Quem o-lim ual-es pre-di-xe-re iam nos habes re-demptor rex a-ue .

8^o
 Tunc Hieus cum le-ta sanctorum glo-ri-a pro-ces-sit mor-tu-um uicta
 Cu-i psalle-re laudes sub omni car-mine non ces-sat omnis e-tas

9^o
 De-canans al-le-lu-a

57. Concinnat orbis (Mv 259) [Easter]



Gu-si-er pte-ma-ra

58. *Dic nobis quibus etigeris nova* (M²²⁹) [Easter]1¹⁰

De no-bis quibus e-ti-ge-ris no-ua.

2¹⁰Quoniam mundo nunci-ans gau-di-a
Nostram rursus vi-si-tans pa-tri-am3¹⁸Respondens pla-ca-do vul-tu di-vi-no ce-di-xit al-le-lu-ia
Ange-lus mu-ni-de Gen-ito in-di-ca-uit pi-a .. mu-ra-cu-la4¹⁹Re-sur-re-xis-je do-mi-num si-de-rum ce-ci-nit uo-ce lau-dan-da
Mox er-go penas vo-lu-ens ua-cu-as di-mi-geret le-ta-per au-ras5²⁴Re-di-it fa-mu-lis ut di-cam ua-cu-a-tam le-gen-te-rem et nu-nam regna-re gra-ti-a
I-ta-que pla-di-te fa-mu-li vo-ce cla-ra Gen-itus ho-di-e re-de-ant nos a morte di-ra ..6²¹Pater fi-li-um tra-di-it ser-uis in-te-ri-me-re pro sa-lu-ta nostra
Sponte su-b-it fi-li-us mor-tem ut nos re-di-me-ret mor-tis a-ter-na7²¹Nunc re-gnem ra-pe-re li-cet om-ni-bus ex u-ta fru-i per-pe-tu-a ..
Nunc u-li-te po-ter meum fa-mu-li ce-le-brare laude san-ctum pas-ca ..8⁶

Gen-itus est pax nos-tra

69. *Jubilans concepat* (Mn289) [Easter]1¹²₁₂

In - br - leus con - ce - pa munc pa - ra - pha - nus - ta.
 So - li - to pre - cel - sas dñe pal - li - do - nus

2¹⁴₁₄

Quas semper e - xo - ret sym - pha - nus - a per plu - ri - ma.
 Ju - ven - do car - ti - ca mo - dia - lis y - po - cri - ta - ca.

3⁸₈

Jam re - sul - tet di - es il - la
 Qua re - surgens mudi u - ta

4⁷₇

Nos su - a cle - men - ti - a
 Ri - ca - ut spe ua - li - da

5⁹

Qua post re - sur - gamus se - cu - la.

64. Laudes Christo redempti (Mw 19421) [Easter]

1¹⁶
 Lau-des Chris-to re-dempti uo-ce mo-do-1e-mur sup-pi-ci

2¹⁴
 Om-nis in hac di-e re-mun-na-tu-ra u-in-let
 Per-so-nar im-men-sas fi-li-o de-i gra-ti-as

3¹⁷
 Jam nostri con-ci-ues ce-les-tis san-ctu-a-ri-i mu-ti-tas
 Or-di-nes no-u-ri in nostra uos ad-u-na-te gau-d-a

4¹⁷
 Im-mu-te mune su-pe-ra pa-tri-ter re-so-na-te in-fe-ni
 Et om-nis in do-mu-ri spi-ri-tus gra-tu-le-tur ge-ne-si

5¹³⁺²²
 Qui ho-mi-nis causa de-us ho-mo na-ti-ci-tur ut fra-gi-li carne se de-i-tas oc-cu-lens propra sus-ci-na-it pa-tri-ens
 Vir-tu-tibus s-gnis ut de-us e-mu-cu-it ut car-po-ri nostri re-les-si-tate fruen-tes ter-ri-ge-na cla-ma-it

6²⁰
 Au huius temp-ta-tus non est ad-ru-tus ne-que of-u-ru-tas pa-tu-it
 Ats ar-tem de-lu-sit do-nec ue-te-ris no-dum pi-a-ca-lis se-cu-it

7¹²⁺⁹⁺¹³
 In a-ra cru-cis hos-ti-am se pro no-bis Chris-tus ob-tu-it de-o patri mor-te su-a nostra mor-ti-fi-cans emu-na
 Jan Chris-tus uictor in-ra-tro po-pu-la-to mortis pri-ci-pe uin-cu-lato ab in-fe-ris pom-pa re-gre-di-tur no-bi-ni

8²¹
 Hec est de-es que il-la-xit post tur-in-dita re-gra E-ty-n-o-pum tempo-ra
 Chris-tus in qua re-sur-re-xit uic-tri uic-tu-rus

9¹⁴
 Qui cau-ne quam as-sum-pit de Ma-ri-a uir-gi-ne

10²²
 Qui o-uen-um cum gaudi-o o patri quam per-di-ta re-ruit su-o ha-me-ro re-ue-xit

65. Laudes salvatoris (Mv289) [Easter]

1¹⁵ 2²¹
2²¹

laudes sal-va-to-ri no-ce no-de-le-mus sup-pli-ca

Et de-votis me-lo-di-is ce-le-s-ti do-mino in-la-lemus men-si-e
Qui se ipsum ex-i-na-nuat ut nos pec-fi-tos li-be-raret ho-mi-nes.

2¹²⁺⁹⁺¹⁰⁺¹²
2¹²⁺⁹⁺¹⁰⁺¹²

carne glo-riam de-i-tatis oc-cidens pa-vus te-gi-tur in-presapi m-terans precepta transgressorem pul-sum pot-ram pa-ra-dy-si in-du-lum.
Joseph Ma-r-e sy-me-on sub-di-tur (cum-cu-di-tur et le-gali hosti-a munda-tur ut peccator nostre qui solat re-la-xare cri-mi-na.

3³⁰
2²⁹

Ser-vi sub-i-it manus imp-ti-Zan-dus et pre-ter fraudes tenta-to-ri-s fugit perse-quen-ti-um la-pi-des
Fa-mem pa-ti-tur dormit et tri-s-ta-tur ac lauat dis-cu-pu-lis pedes de-us homo sumus. hu-mi-li-s

4¹²⁺¹³⁺¹²
1¹²⁺¹³⁺¹²

sed tamen inter hec ab-recta corpo-ri-s. Eius de-i-tas nequam quirit la-te-re signis va-ri-is et foed-ri-s pro-di-ta
Ad quam nup-ri-s dat sa-po-ri-s in-ne-i. Ce-cos o-ca-lis clauo tumore vesti-vit le-gem lu-ci-ficu tractu fugit pla-cu-do

5⁵⁺¹²⁺⁵⁺¹⁹
5⁵⁺¹²⁺⁵⁺¹⁹

Pater suscitavit mortuos mentroque cant de-in-li-a Fluxum sanguinis continuit et sa-turavit quingde parvulus quina mu-li-a.
signum pergnat fructuant cea suam litus vestis sciat Lygum reserat cunctis reclusus aures pnatiss vo-catus ferres de-pu-lit.

6¹²
6¹³

Post hec mura mu-...-ra cu-la ta-li-a que
dponse su-a com-pre-he-dietur et dampnatur.

Et se cu-a-fi-git non de-spe-xit.
Ist sol e-mus mortem non as-pe-xit.

8¹¹⁺²⁰
8¹¹⁺²⁰

Il-luxit di-es quam fe-cit domus Hostem de-votans et victor suis ap-parens de-let-to-ri-lus in-vus
Primo Ma-r-e de hinc apos-to-lis Docens scripturas cor a-pe-rens ut clausa cum ip-so re-se-arent.

9¹⁶⁺²⁸
9¹⁶⁺²⁸

Fa-ent i-gitur re-surgenti Christo cuncta gaudi-is. Fieri se-ge-tus re-di-m-na fructu veniant et no-lucet gelu tristi terno dulce in-lucet
Lucet clau-us sol et luna morte Christi tur-ba-da. Tellus her-ba-da re-surgens plaudit Christo que tre-mula eius morte se causam mutat.

10²⁶
10³⁰

...-vul-krum sua nativ mu-am u-te re-sur-act da-te-fru-cti-lla.

69. *Prome casta concio* (M_h 289) [Easter]

1 10+11
10+11

Pro-me casta con-ti-o can-ti-ca or-gana sub-nectens y-po-do-ni-ca.
Re-gi claustra de-o tar-ta-re-a rum-penti de-canta nunc sympho-ni-a.

2 5+6+7
5+6+7

Morte qui uicta re-surgens gau-di-a munda gestat co-lenda.
Hic in-so-li-ta mo-rantes per-di-ta con-cita con-fi-ni-a

3 15
16

Spesant la-mu-na in-fracte il-lo uita ue-a-ta
Ter-ra-re per-cussa tre-mescit de-monum plerū ual-li-da

4 5+5+18
5+5+18

Pant sus-pi-n-a fie-tu-um al-ta re-pa-gu-la qui suo au-dax fre-ge-nt mi-rantur nunc ... for-ti-a.
Iu ad su-pe-ra re-dit cum tūma glo-ri-o-sa et ti-mu-da re-fo-wet dis-ci-pu-lo-rum cor-da. ...

5 8+14
8+14

Pre-ci-sa hu-mus tro-phe-a ad-mirantes fla-gi-tamus nunc uo-ce de-ci-u-a
Uir-ginum inter ag-mu-na me-re-a-mur pre-ci-o-sa co-lo-re ut pascha

6 9+14
9+14

ga-li-leam intra sa-crata pre-fulgo-re con-ta-e-e-nu lu-as e-xor-di-a.

72. *Sempiterna devote* (Mn 19421) [Enter]

736 1¹⁷₁₆

*Sem-pi-ter-na de-us tu de-promat re-gi (gnito ne-pna-ta
gra-ti-da-ta turba io-cundis vo-cibus nunc in-ten-ta*

2²⁰₂₀

(III/2/1)

*Quem su-pe-ra splen-di-da laudant po-lus ma-re so-lun-gue cum gra-ti-a
Piet can-di-da sta-de-at cum sanctis dig-ma-ta pa-ge-re an-gé-li-ca*

3²³₁₉

*laude cel-sa ua-le-at in-ly-lo uo-us per-so-na-re fa-mu-na dui-ci-fi-a
timu de-um re-gna-re et uinu cre-de-do in-ly-gue per-se-cia*

4³⁶₃₄

*An-te mun-di ma-ne-re prin-ci-pi-um di-u-ni-ta-te ful-tun-pe-reum respicere ... cum potenti su-a sapi-en-ti-a,
La-ce-al-ma cre-a-ta qu-ver-na-re per-se-cia ful-gé-re per-petim in p'li au-la in qua est salus et lux e-terna*

5²⁷₂₇

*Al-ti-to-ne nunc do-mi-na-tor pe-timus te sa-lu-te qui pro nos-tra ue-ris-ti ad in-fi-ma.
Cu-o-re at pro-pri-o nos re-fi-misti uinu corde-reus Ra-ly-li ma-du-na-me-ta cal-li-da.*

6⁹⁺²²₉₊₂₂

*Hic et in e-um can-ser-na-to nos semper con-spectu ut tu-o pos-si-mus as-sis-te-re si-ne ma-cu-la.
Qu cu-ly-cu-lo e-ter-na-li ce-les-tique la-ti-tas dig-na-re au-di-re sup-pli-can-ti-um pre-co-nu-a*

7²⁸

Ut in per-pe-tu-um car-mi-na omni-bus per-so-na-re ua-le-a-mus cum sanctis dui-ci-a A-men.

74. Rex omnipotens (Mw289) [Ascension]

1¹¹ 2¹³
 Rex om-ni-po-tens d-e ho-di-er-na
 Mu-do tri-um-pha-l re-de-n-pto po-ten-ti-a.
 Ue-ber as-cen-dit ce-los in-de des-cen-de-rat.

3¹¹ 4¹⁵
 Na-m qua-dra-gin-ta pas-sam sur-ra-re-rat
 Vi-e-lus sae-clis con-fir-mans pec-to-ra
 Ap-er-to coe-li pa-ci-s ca-ra re-lin-quens os-cu-la
 Quis ex-de-it po-tes-tatem la-xan-di coe-li-na.

5¹⁷ 6¹⁵
 Et misit e-os in mun-dum in-pi-ta-re san-das a-ni-mas
 In pa-tris et fi-li-i et spi-ri-tus cie-men-ti-a
 Et con-ues-cens pre-ce-pit e-is al-ter Je-ro-so-li-mus.
 Ne ab-i-rent sed ex-pec-tarent pro-missa ma-na-ra.

7²²
 Non post mul-tos e-runt di-es mul-tum uo-lus spi-ri-tum pa-ra-di-sium in-ter-ra
 Et e-m-tis mu-lti tes-tes in Je-su sa-lu-em lu-de-a si-ue Sa-ma-ri-a

8²²
 Et cum hoc di-xis-set u-beu-ti-lus il-lis e-ni-e-wa-tus est et nu-bes cla-ra
 Sus-cepit e-um al-ter e-o-rum o-culis in-ta-en-dit il-lis a-e-ra

9¹⁷
 Ec-ce ste-te-re a-much du-o u-i-ni in-ueste cla-ra.
 Iuxta di-centes quod a-mu-ra-ra ce-lo-rum al-ta

10¹⁹
 Je-sus enim hic quod as-sump-tus est a uo-lus ad pa-tris dex-te-rum
 ut as-cen-dit i-ta u-e-na-et i-erans ba-le-ni con-uen-si lu-cra

11²²
 O de-us mans po-li or-u ho-mi-nem gen-cre-ati gen-frat-e sub-do-la
 Hostis ex-pu-lit pa-ra-di-se et cap-ti-vitatem se-cum tra-xit ad ter-ra-m

12¹³⁺²⁰
 Je-sune pro-pr-o-ge-n-re-de-mu-ti de-o li-lus et pro-ue-is uir-de pri-mus cor-ra-it pa-ra-di-si qua-di-a
 Ju-dex cum-ue-niens in-d-ca-re se-culum Pa-tris pe-timus semp-te-na pre-mi-a in sae-clum pas-tri-na

13¹³
 In qua tri-um-phantis om-nes al-le-lu-a

78. Alma chorus domini (Mt 289) [whitsuntide]

1¹⁵

Al-ma cho-rus dō-mi-nū nūc parat no-mi-na sumu

2¹⁶
17Mes-si-as dōtūc E-ma-na-el Sa-ba-oth A-dō-na-y.
Est u-ni-ge-ni-tus u-a u-ta manus homo u-sy-on3¹⁶
16Prin-ci-pi-um p-ri-mo-ge-ni-tus sa-p-en-ti-a uir-tus
Alpha caput fi-ni-s que simul uo-c-ta-tur et est u4¹⁶
16Fons et o-m-ni-go ho-mi-ni pa-ra-di-sus ... de me-di-a-tor
Agnus o-m-ni-um uir-tu-lus ser-pens a-ri-es le-o uernus5¹⁴
14Os uerum splendor sol glo-ri-a lux et i-ma-go
Pa-tris flos u-itis mors iu-ua pe-tra la-pis-que6¹⁵
14

An-gel-us et spūs pas-tor que prophe-ta sa-cer-dos.

7¹⁶

A-tha-na-tos hy-gras the-os pan-ton-crea-tor y-us

Sal-u-fi-er nos sit cu-i se-cu-la per om-ni-a dō-xa

79. Almiphona iam gaudia (Mv289) [whiskintide]

18+9
9

Al-mu-pho-na iam gau-di-a

ce-li ru-ti-lant per cli-mata.
Al-lo-gi-antur curra bo-na.210+17
10+17Nema-tis af-fia-tis sa-cri flamma
Re-no-scent nante fe-ta-li-a.Repletur ho-di-e gys pi-o-rum a fa-bre cor-da pu-ra.
Ti-pi-ca-ti-a da-tum in Syria Mo-y-si con-si-g-n310+12+5
10+12+5O ve-a-ta et ve-ra gau-di-a homo cum cel-sa pe-tit de-us et i-ma
Pa-tem nante ho-di-e in ve-ra sunt co-pu-la-ta du-o a-ni-ma-li-a.In ignis for-ma.
Su-perna i-ma.47+13
7+13The-o-lo-ga reu-ma-ta conue-pet u-tri-usque di-a-pa-tem ve-ra.
Be-ni-vi-e-the-re-a se-raphim at-que iurati q-u-co-ma-tur-ma.515
15

Tu-ra in-ve-le-a tim-pa-ni-zet rupta uin-cu-la.

Pet-us uer-ber-gemur de-ti-nent que ne-xam dragmam

620
20

Nunc uos Mi-chael sa-tra-pa ga-briel ve-ra po-li-xe claus nunc-a.

Nos ter-rige-nas uer-mu-las ferte in uestras po-li-cas of-fi-ci-nas

721+5
21+5
22+5Nunc er-go cur-ra su-per-ra iuxta pla-langa tim-pa-ni-zet sanctum pneuma - ho-ce so-no-ra.
Cu-us et mu-ne-ra cur-ra testa-la curra re-fi-pendat ve-ra sin-vo-la. En-ar-mo-ni-ca.819
19Es-se ul-ti-ma uel par-ti-cu-la me-re-a-mur es-se in an-ta.
A-men om-ni-a sur-sur-gant pi-um mente pu-ra iam nunc re-tempta.

99

81. *Christe salvator* (Mw 1942) [Wiktunride]

1¹⁴ 14
 Christe sal-va-tor Je-su Hei Al-pha et w ei-a

3¹⁵ 15
 Te-ra-gra-ma-ton Ioh-nan Hek deus do-minus u-ria
 sol E-e E-ser Mes-si-as qu'est Jether ne-n-tus

4¹⁹ 19
 Un-uehns homo-u-s-on ex-cel-sus i-ma-go ma-gister fi-gu-ra
 Me-di-ator iracu-nus os uerbum sa-ctus manus flos pro-pheta

5²³ 23
 Pa-mo-ge-n-tus in-u-si-h-lis pri-ci-pi-um mons lapis a-gy-la
 E-ma-nu-el agnus o-nis e-fus in-ta-lus le-o se-pens fu-da-men-tum petra

6¹⁴ 14
 Pa-nus ca-ro ui-tis ba-ti-um sa-pi-en-cia
 lux splen-dor fi-nis o-n-ens fons uerum ia-nua

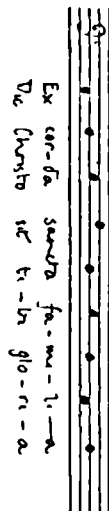
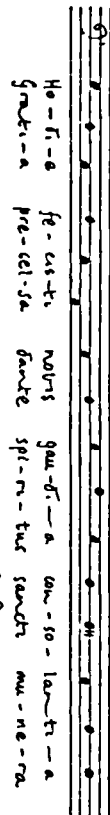
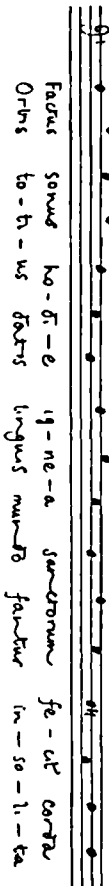
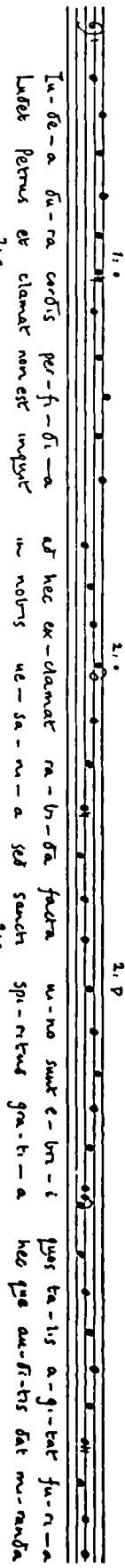
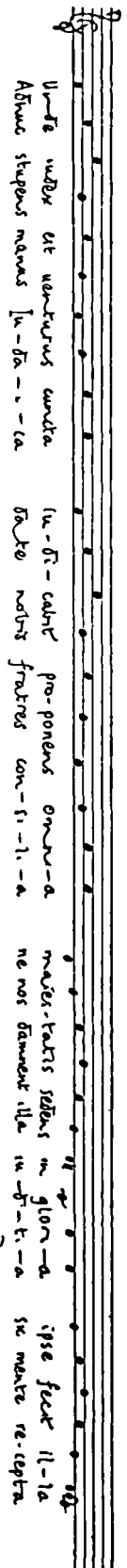
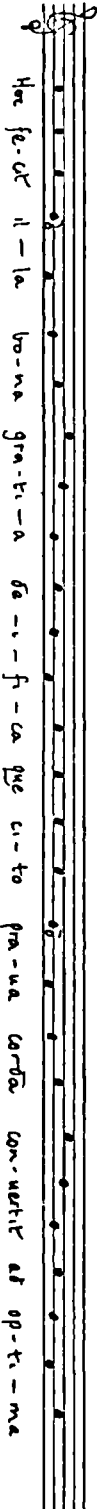
7²² 22
 In-car-nep-th-h-lis e-ter-nus im-mar-ta-lis in-canna-ta-h-lis glo-ri-a
 Im-pas-si-h-lis summus ho-nus u-m-ge-n-tus uir-tus o-n-ens tri-ni-tas.

8²⁴ 24
 Im-pli-camus sup-pli-cos hu-miles ab u-ni-uer-sis mo-les-ta-tem tu-am ma-ni-mus.
 In-si-di-is de-fec-to-ra-h-ni nosque sus-to-ri ut semper tu-a pre-co-n-a

9¹⁹ 19
 Re-fe-rentes agn que e-xu-lares lau-di-bus po-li ex-cel-sa
 Cui-scen-dere gaud-e-re in san-cto-um ci-u-um in ag-ni-na

10¹⁹ 19
 Ca-ri-tate io-cun-da fru-e-re me-re-amur-que in glo-ri-a
 gra-ti-la-tur te de-um cer-ne-tes a-do-ra-mur-que in glo-ri-a

11²⁰ 20
 Ipsi tibi honor atque uir-tus sit per in-fi-ni-ta a-men se-cu-la

83. *Eia clama* (M^u 19421) [Wiesenthal]
1⁴2⁹3¹⁶4¹⁷5³⁶6²⁴7¹⁰⁺¹⁰⁺¹⁰⁺¹⁵8²⁸9¹²

84. Eia munda (Mv289) [Whitsunday]

1 4+9
13

Eu - a mu - sa de que - so pre - cla - ra do - re - a

Grandi - fi - ca ge - li - vus per - stre - pe re - ga - na.

2 4+15
15

Ast no - stros ti - bi - a re - sul - tat plectro laudum le - ta car - mi - na

Nostraque car - ter - ua huus di - e - i ca - pre - pi - a

3 17

Pa - ra - vi - ta charisma hac di - e a - lum - nos pe - ne in - trat
facto re - pente so - no in - gus - suti factus magna - li - a

4 11+10+15
11+10+15

He - sano pie - na ruita per - fi - di - a musto a - lum - nos ma - re putat spi - ri - tus gra - ti - a ar - dentes quos re - licta fe - u - ta
A - nas - ta - si per - astra quingage - na mis - ti - cus pe - ne - travit spi - ri - tus pec - to - rum in - ti - ma op - po - si - to re - licta flamma - re - a

5 24
24

Mox e - gres - si omnes dog - ma te - tra per - ag - rant ar - ua ef - fu - gi - entes uer - bi se - mi - na.
Mis - ti - ca pa - trantes signa su - per - no ro - re no - ua in - un - ta ma - di - fant in - ti - ma.

6 10+10+10+15
10+10+10+15

Ec - ce buste nunc ca - tera tu - a in hac aula decantat car - mi - na ut ce - les - tis per - mix - ta ag - na in - di - cre - te di - cat nova ti - bi pro - mos can - ti - ca
Sic per - henus do - mo glo - ri - a deus honor potestas per se - cla qui in - un - it spi - ri - tus gra - ti - am om - ni - bus per - ar - ua qui se - cun - tur eius mon - ta

7 14
14

pos - cu - mus omnes tu - a sup - plices mag - na - li - a
Ut sanctus nostra spi - ri - tas e - mu - n - d - ans in - ti - ma

8 12

In - lus - tret cla - re so - ph - a al - le - lu - a

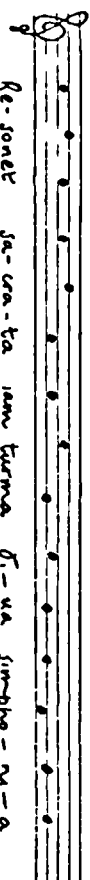
89. *Laudes des devotes* (Mw 19421)

[Wahrheitsliebe]

1 ⁷		2 ⁸	
3 ⁸		4 ¹⁰	
5 ⁸		6 ¹¹	
7 ⁸		8 ¹¹	
9 ⁸		10 ¹⁵	

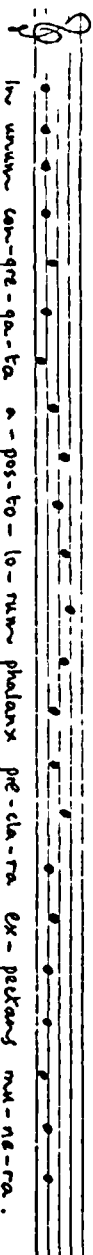
92. Resonet sacratæ (Mw289) [Instructive]

1¹⁵



Re-sonet sa-cra-ta nam turba di-ua sympho-ni-a
reple-ti ga-di-a pro-missa e-ce-lo red-di-ta

2²³



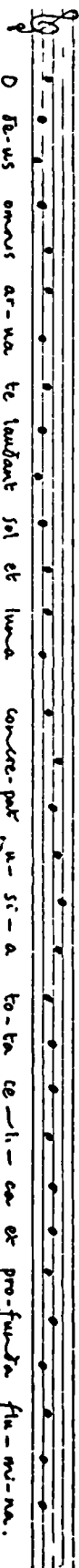
In unum con-gre-ga-ta a-pos-to-lo-num phalanx pre-cla-ra ex-pe-ctans mi-ne-ra.
Re-pente vox di-u-na pa-re-ctum nunciat de-co-ras sanctorum vis-ce-ra.

3²⁰



Fan-tur omnes lingua non nul-la mis-te-ri-a de-i que ma-gna-li-a.
San-cti ca-di-u-na non ces-sat re-vo-a-re ei-us quo-que ca-ter-na.

4⁷⁺⁷⁺¹⁸



O de-us omnis ar-u-a te laudant sol et luna con-cre-pit u-si-a to-ta ce-li-ca et pro-fun-da fru-n-na.
Te psallat tellus alma sy-de-ra tu-a clara in-hi-lat a-to-rat amat redemptor omnis namque a-ni-ma

5¹²⁺⁶⁺²³



Stupens In-de-a hec linguis e-xe-crada can-c-o u-i-no ista est re-ple-ta musti-que crepu-la lacrima plenior de-pu-tat repletos gremia
sumens hec Petrus di-u-na de-ma-ni-a su-pe-ra ob-di-ra-ta corda il-la et fo-re of-frenat u-ni-ci-u-na Io-hannis de hac predicta

6⁸⁺⁸⁺¹⁴



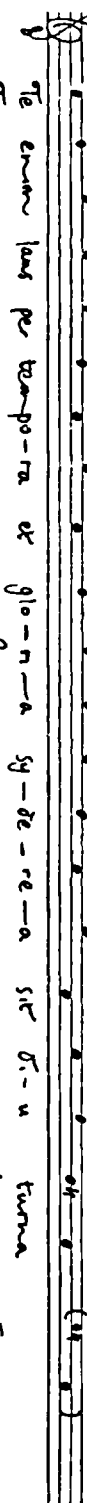
Quous ag-nu-na nunc nostra ho-at car-mi-na de-u-o tra-gis sus-ci-pi-at ce-le-s-ti-a na-bi-ta-cu-la
fugiat omnis car-da nostra sacra pre-co-ni-a tu-a ut semper pi-a per-ci-pi-at cha-ris-ma-ta

7⁵⁺⁷⁺⁷⁺⁷⁺¹⁰



Omnes haec meam sus-ci-pe me-lo-diam ut que-amus stante-re lu-ci-fi-c-a et tu-a celsa et de-co-ra u-na-ni-ca.
Quous sacra-ta in-ue-nisti pecc-to-ra nunc nos reple mun-i-ne po-lo-rum ne ga-di-a cedas per-pe-tu-a atque regna.

8¹²⁺⁹



Te enim laus per tempo-ra et glo-ri-a sy-de-re-a sit di-u turba
Tu a-ni-mas et cor-po-ra nostra Cris-te pos-si-de-as in sem-pi-ter-na do-xa.

94. Sancti spiritus assit nobis gratiae (M=289) [Interworte]

1¹² 2¹⁵ 3¹² 4¹⁶ 5¹⁷ 6¹⁵ 7^{8,15} 8²¹ 9¹⁵ 10¹⁹ 11²¹ 12¹¹⁺¹⁹ 13¹⁰

Sancti spi-ri-tus ad-sit no-bis gra-ti-a
 Que corda nostra si-mi fa-ciat ha-bi-ta-cu-la
 Ex-pul-sis in-de cunctis in-i-is spi-ri-ta-li-bus

spi-ri-tus alme il-lus-trator or-nu-men
 Or-n-das nostre mentis purga-te-ne-lras
 A-ma-tor sancte ser-va-to-rem sem-per co-gi-ta tuum
 in-funde uni-u-er-sam tu-am clemens nostri ser-si-lras

Ta pa-tri-f-ector om-ni-um fil-ii-e-om-ni spi-ri-tus
 Pa-tri-f-ica nostre o-m-ni-um in-te-ri-oris ho-mi-nis
 ut u-de-m su-pre-mus ge-ni-tor possit a no-bis
 Mundi cordis quem so-li cer-ne-re possunt o-m-ni-li

Pro-phetas tu in-spi-ra-s-ti ut pre-ca-mu-r a boni pre-ci-nu-is-sent in-cli-ta.
 A-posto-los con-for-tas-ti u-ti tro-phaeum boni per-ti-nu-munda-re ne-he-rent

Quando machina per uentum su-um fe-cit de-us ce-li ter-re ma-ri-a
 Tu su-per a-gues fo-turus e-as munda tu-um ex-pa-tris-ti spi-ri-tus

Tu a-ni-matus u-ni-fi-candis a-gues fe-cundas
 Tu as-pi-rando das spi-ri-ta-les es-se ho-mi-nes

Tu d-usum per linguas munda et n-tus ad-u-nasti do-mine
 y-go-latus ad cultum de-i re-u-cas ma-gis-tratum op-ti-me

Ergo nos suppli-cantes ti-bi ex-au-di pro-pi-u-us sancte spi-ri-tus
 si-ne quo preses omnes cas-se cre-atur et in-fi-gne de-i a-m-nus

Tu qui om-ni-um se-cu-lorum sancti Tu-i numeris do-cu-is-ti in-fi-nita am-ple-tendo spi-ri-tus
 lo-se ho-di-e a-pos-to-los boni Donas numere in-so-li-to et cunctis in-om-ni-bus se-cu-lis

Hinc di-cen glo-ri-a-o-sum fe-cis-ti

98a. *Benedicta semper sancta* (Pater. Deus. Non. Ipse) (Mw 289) [Holy Trinity]

7+7+7
Be-ne-dic-a sem-per san-cta ih-ti-ni-tas de-i-tas sa-li-car om-ni-a co-e-qualis glo-ri-a.

25+5+7+7
25+5+9+7
Pater fi-li-us san-ctus spi-ri-tus tri-a sunt no-mi-na om-ni-a e-ade-m sub-stan-cia.

37+7+9+7
37+7+9+7
De-us ge-ni-tor de-us ge-ni-tus ih-u-tro-gue su-per spi-ri-tus de-i-ta-te so-ci-us.

4¹⁸
Non-tas ta-men di-i sunt de-us ve-nis a-ni-mus est ihu-pater fi-lius do-minus spi-ritus pa-ra-clitus.
ipse ta-men fi-li-us de-us ve-nis a-patre pre-clarus i-tri-gue spi-ri-tus ab-u-tro-gue e-manat.

5²³
Pro-pr-e-tas ihu-per-so-nis a-ni-tus est et ih-es-u-s-ci-a.
Ma-ius-tas pater et po-tes-tas de-us ho-mo at-que per-soni-a.

6¹⁸
Sy-de-ra mar-ti-a con-ten-tor-go ar-cua simul et u-ni-ver-sa can-di-ta.
Quem-trem-tat impi-a tar-ta-ra co-lit quae-que-que-que et u-ni-ver-sus in-fi-ma.

7²⁴
7²⁷
Hunc om-nis vox at-que lin-gua fa-te-a-tur hunc lau-de-re-ri-ta.
O-mem lau-dant sol at-que lu-na pa-tri-tas a-do-rat an-ge-li-ca.

8⁸
Et nos uo-ce pre-cel-sa mo-da-lemus or-gani-ca can-ti-ca dul-ci me-lo-di-a.
E-in et ci-a om-nes nos simul ih-hi-lemus al-ti-throni do-mi-no lau-di-bus ex-cel-sis.

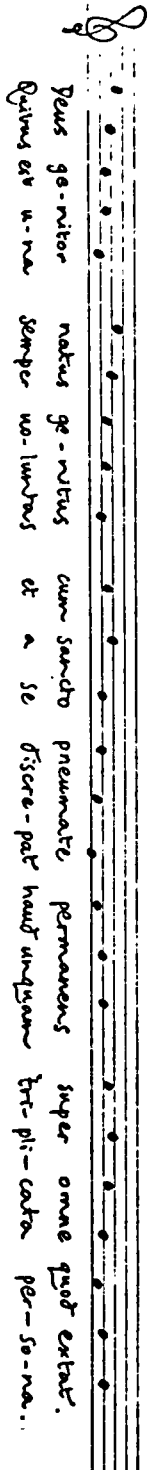
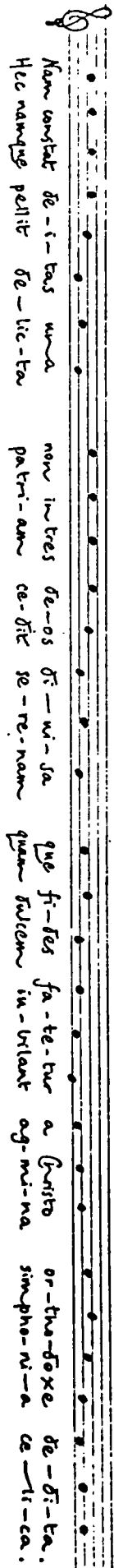
9¹³
O ad-mi-ra-bi-la tri-ni-tas.
O ue-ne-ra-bi-la u-ni-tas.

10²²
10²¹
Per te sumus cre-a-ti ue-ra e-ter-ni-tas.
Per te sumus re-fampi summa ta-ca-ri-tas.

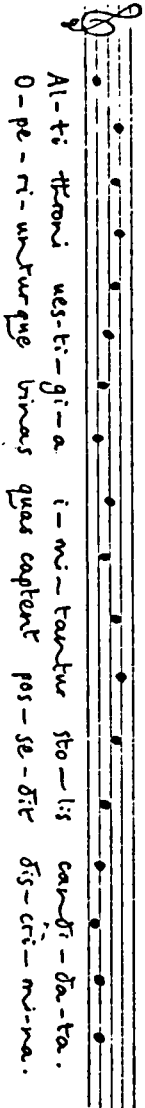
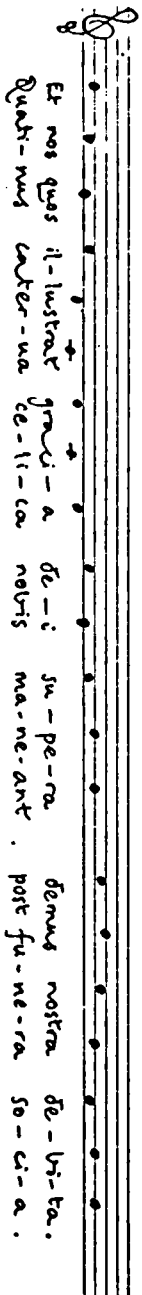
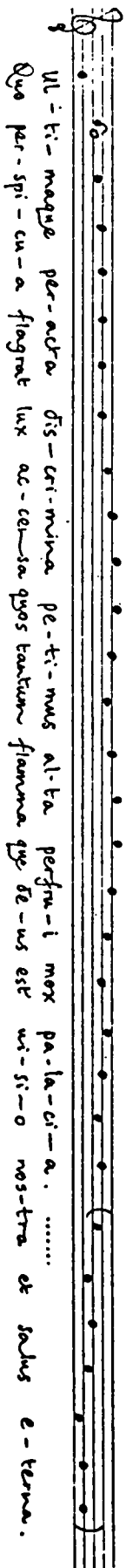
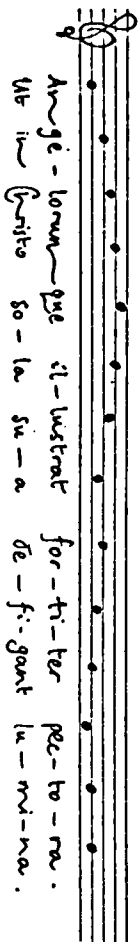
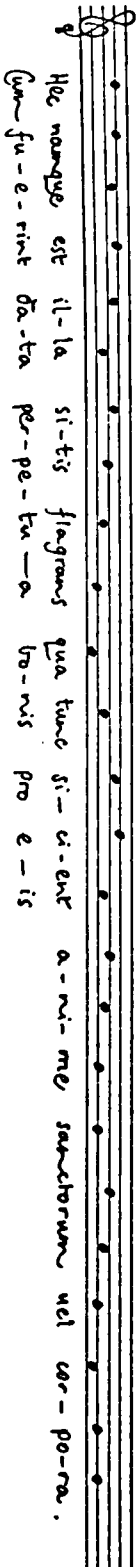
Bo-pu-lum car-nem ta-pro-te-gre sal-ua li-be-ra e-ri-pe et e-man-a.
Te a-do-ra-mus om-ni-po-rens ti-bi ca-m-mus ti-bi lau-das et glo-ri-a.

986. *Benedicta sit beata (Deus. Quibus. Nam. Hec) (Mv289) [Holy Trinity]*

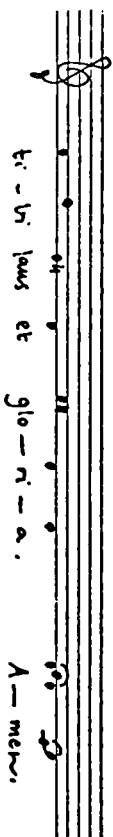
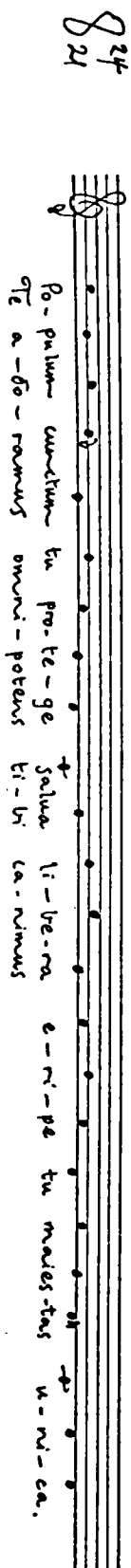
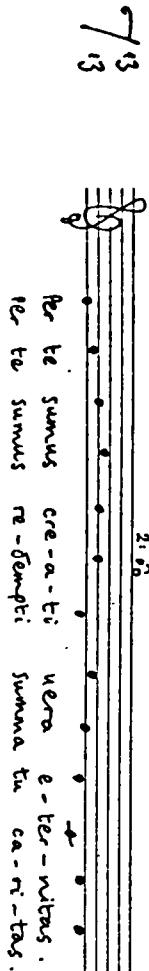
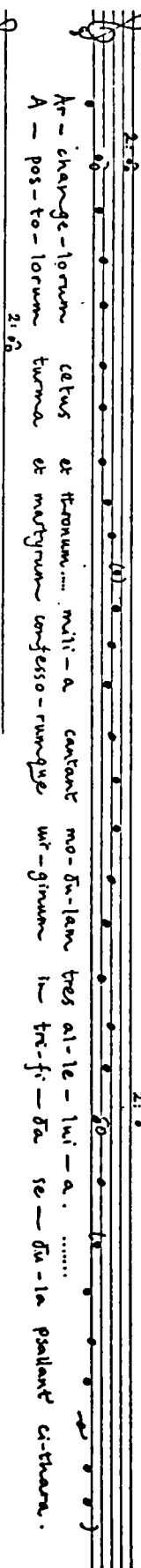
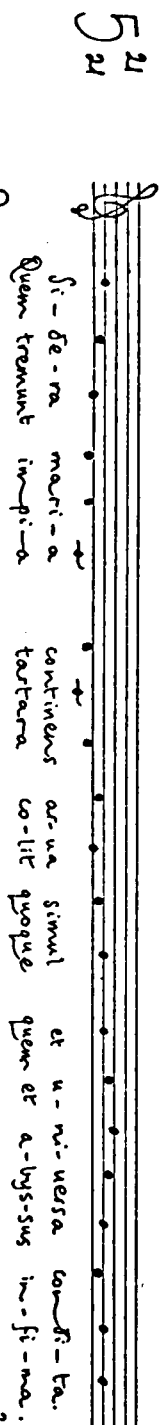
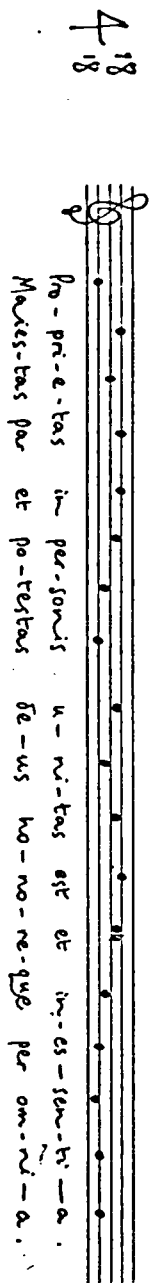
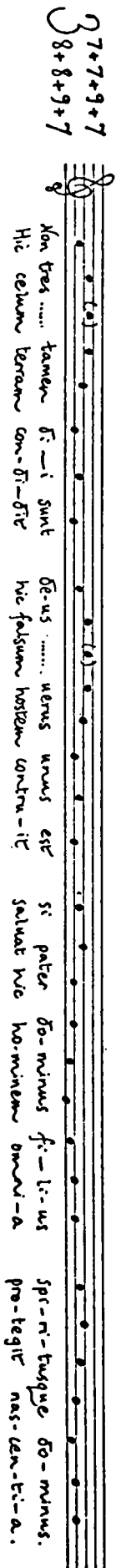
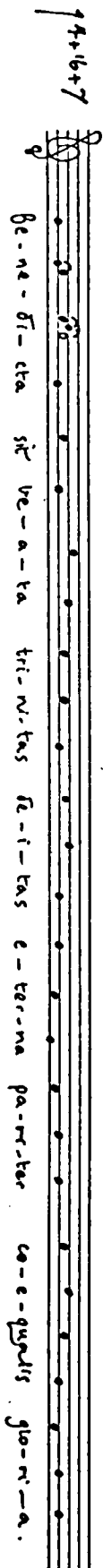
1 4+16+7

2 5+5+9+7
5+5+9+73 8+8+9+7
8+8+9+7

4 18

5 14+7
14+76 24
317 14
148 25
22

a. in-dí-ca. o-mí-na.

98c. *Benedicta sit beata* (Pater. Deus. Nov. Hic) (M_uY.20-4) [Holy Trinity]

99. O alma trinitas deitas (M^u 289) [Holy Trinity]1¹⁵

O al-ma tri-ni-tas de-i-tas et in-di-vi-du-a.

2¹³Qui la-ti-tas ce-les-tis reg-ni ca-li-cu-la.
Quem laudat sol at-que cuncta si-mul in-fi-ma.3¹⁴Ce-lestis ca-ter-na tellus et maris fac-tu-ra.
Ho-ce con-so-no-ra ar-ge-li laudat can-ti-ca.4¹⁷⁺⁹⁺⁷
17+9+7et clara con-tu-entur al-ba et mi-ra wal-de sy-de-ra. In-de splendent sat in e-the-ra san-cta-ver-na-ta.
Non valet mens huma-na patris cer-ne-re po-li sup-reme. di-cut manet solus pre-potens summa cum po-ten-ci-a.5¹²⁺¹⁰⁺¹⁶
12+10+16Ma-iestas enim cla-ma et wal-de le-ta. As-si-du-o re-buunt ag-mi-na cele-sti-a dicentes affantur hec ustra ritmica.
Quibus ter no-mi-na-ris lau-de quon u-na. Magne deus ti-bi-met gra-ci-a gra-vi-um ac-ci-o manent de-vote per secula.6⁹⁺¹⁸⁺¹⁶
9+18+16Glorie uirtus a-pos-to-li-ca. Per quon re-vo-at ec-cle-si-a plerq omnis expectat futu-ra per e-orum doctri-nam
Proles marty-rum suf-fra-gi-a. Sa-cer-do-tum simul glo-ri-a sorque uir-gi-ne-a lampada car-natim depre-muntsol-we-re de-lic-ta no-xi-a.
pneuma melos le-ta car-mi-na.7¹³
14Sancte sanctorum mite mi-li-um cho-re-am.
Que omni-a nostra semper ab-luant ui-ci-a.8¹²

Et con-iu-gant in sa-per-na per-pes re-gra.

115. Stars & longé (Mw289) [Sundays after Pentecost]

1¹⁶₁₂

Stars a lon-ge qui pluri-ma per-pe-trat fa-cu-no-ra
Atque su-a re-nouens secum cri-mi-na

2¹⁴₁₄

No-lebat al-ta con-spi-ce-re ce-li sy-de-ra
sed peius turbans de-pro-nat o-re la-cr-mas.

3¹⁴₁₄

Deus pro-pi-us es-to mihi pec-cato-ri.
Et mea omni-a pi-us de-le fa-cu-no-ra

4¹⁴₁₄

Hae uoce be-nigna pro-me-ru-it clemen-ti-am
Necnon et ius-ti-fi-catus uenit domum su-am

5¹⁶₁₆

Qui nos sacra sec-tantes e-xem-pla di-caui de-o.
De-us be-nigne nostri ma-se-re-re la-xans de-cti-ta

6⁸

Mi-his et nos ius-ti-fi-ca

119. Clara chorus dulce pangat (Mv 289)

1¹⁵ 2¹⁵ 4¹⁹ 5³⁰ 6²⁹ 7²³ 8²³ 9¹⁵ 10²³ 11¹⁹

Clara chorus dul-ce pan-gat no-ce nunc al-le-lu-a
 At e-ter-ni re-gis lau-des qui gu-ber-nat om-ni-a

Qui nos u-ni-ver-salis so-ci-at ec-cle-si-a
 Scinde uentis et per-tingis ad po-li, fas-ti-gi-a

O fe-lix au-la quam u-cis-sim com-fre-quen-tant ag-ni-na ce-li-ca
 Ri-u-u-u ver-bi al-ter-na-tim iu-ven-ti-a mel-le-a can-ti-ca

Bonus hec de qua ue-tusta so-nuit ys-to-ri-a et mo-der-na pro-tes-ta-tur (Gentian fa-ni pa-gi-na
 Quo-rum e-le-gi e-ant et non si-ne ma-cu-la re-qui-es hec e-rit me-a per e-ter-na re-cu-la

Tu-eris supra mon-tem si-ta in-dis-so-lu-bi-li bi-tu-mu-ne fu-n-da-ta uallo per-heni-mu-ru-ta
 Atque au-re-a co-lum-pna mu-ni ac u-a-ni-is la-pi-f-i-bus dis-tin-cta sti-lo sub-ti-li po-li-ta

A-ue mater pre-e-lec-ta (Gentian ad quam fa-ctus i-ta pro-phe-ta fa-cu-di-a
 Spon-sa me-a spe-ci-o-sa su-per fi-li-as for-mosa su-per so-lam splen-di-da

Gent tu-um ut Ge-me-l et ip-si-us co-me-tu-tes re-gis u-ti pur-pu-ra
 O-cu-li ut co-lum-brum ge-ne-tu-e pu-ru co-rum cum ma-iorem fru-gu-ra

Mel et lac sub lin-gua tu-a fa-nus dulcis la-bi-a
 Collum tu-um ut co-lum-pna tur-ris et e-ur-re-a

Er-go no-bis spon-sa tu-e fa-mu-lan-ti-bus O (Gentie pi-e-ta-te so-li-ta
 Clemens af-fec-to dig-na-re et u-tu-o fa-mu-la-ta nos u-ni-que u-si-ta

Ip-saque me-di-a-tro sum-me rex per-pe-tu-a no-ce pu-ra
 Flagi-tans da-gan-de-re pa-ra-dy-si gaud-a al-le-lu-a

124. Psallat ecclesia (M 289)

1^{1st} 7^{2nd} 9^{3rd}

Psal-lat ec-cle-si-a mater il-li-va-ta et vir-go si-ne ma-ga ho-no-rem huius ec-cle-si-e.

2^{1st} 14^{2nd}

Hic for-mas au-te ce-lestis pro-va-tur par-ti-ceps
in laude re-gis ce-lorum et ce-re-mo-ni-is

3^{2nd} 21^{3rd}

Et lu-mi-ne con-ti-nu-o e-mi-glan-s ci-vi-tatem si-ne-te-ne-bris.
Et cor-po-ra in gre-m-o . con-fuen-s a-ma-marum que in ce-lo vi-vunt.

4⁸ 9⁹

Quam bea-te-ra pro-ter-gat de-i
At laudem - sp-si-us fi-li

5¹⁹ 19^{2nd}

Hic novum pro-num gra-ti-a par-tu-nt fe-un-da san-cto spi-ri-tu
An-ge-li ci-ves vi-si-tant hic su-os et corpus su-mit-tar Ie-su

6¹³ 13^{3rd}

Fu-giunt u-m-ver-sa cor-poris no-cu-ta
Pe-reunt pec-ca-tri-cis a-m-me in-mu-na.

7⁹ 9^{3rd}

Hic vox le-ti-ci-e per-sonat
Hic pax et glo-ri-a re-fundit

8¹⁷ 17^{3rd}

Hoc domus tri-mi-ta-ti laus et glo-ri-a sem-per re-sul-tant

125. Alle celeste (Nr 289) [Blessed Virgin Mary]

1¹³
 Mi-le ce-le-ste ne-nom et per-son-ne lui-a
 Re pa-tris-mis-ta cum me-ra sym-pho-ni-a.
 Tu-um et ca-ro-ra pa-tri-li-bo-na-um can-ta.

3¹⁷
 Nam om-ni-si-a hanc Gens ge-n-ti-nam di-e is-ta
 Pa-tri-ca stirpe sub Pa-tris ad-sep-ta prole ge-nu-er-un-ta.
 Gen-ti-les ex-stem per-gen-sin su-b-la-cem cap-it u-ter-um
 Nec gra-tu-la-ti, u-s-cu-ra su-b-ta-men per u-la pa-tris ma-tris sed ex fi-li-so-la.

5²¹
 Al-arce sum-ma auge-lus at-que Ma-ri-a in-tyt al-ma a-we pie-na
 gra-ti-a sou-ra et ve-ne-ric-ta fe-mi-nas inter om-nes pa-tri-ta-ra

6¹⁰⁺¹⁰⁺¹⁹
 Re-gen-ty di-ra mor-tis uir-gi-la Pa-tris mi-ra-cu-lo-sa
 Fi-li-um pu-er-i-la uer-ns cre-da-ta Et pa-tri-pe-ra stu-pet et cae-ra Na-tum ge-nans spe-cu-osu-m for-ma re-gen-tem uir-gi-um or-ns re-gna.

7⁹⁺¹⁰
 Hee est uir-ga non ir-n-gata sed de-i gra-ti-a flo-ri-ge-ra
 Hee est so-la uir-gi-tonum e-ra ma-tris ob-scru-ans pi-a-cu-la

8²⁰
 Uir-gi nos-tre de-cem-ans spi-ri-ta sic quod lo-que-ni habet Ma-ri-a
 Uir-go E-ua quod con-stituit pri-ma Gens spo-sa ef-fugit Ma-ri-a.
 O uir-go so-la ma-tris cae-sta no-bis re-gna
 Solus de-us re-gna quis ve-a-ta re-gnant ag-ni-na.

10¹⁵⁺¹⁵⁺⁸
 Po-tes cum can-ta ut-mun-di re-gi-na et u-ra Gens na-ta om-ni-a de-cem-ans in-se-cta et u-ltra sub-mu-er-a et in glo-ri-a
 Gen-tem e-lecta se-re-phun-ge-clara ag-ni-na Nam uir-gi-fi-lium po-si-ta se-des in-dex-ter-a uir-tus lamp-et so-ph-i-a

11¹⁹
 Na-ti-u-ty uir-de gra-ti-a no-bis ho-di-e of-fert an-nu-a
 Et re-sonet cae-men-ans a-la in lae-te tu-a uir-go Ma-ri-a

12¹⁸
 Gaude per ci-ma-ta or-ns ec-cle-si-a di-cens al-te-lu-ra

13²²
 Gaude et pa-tri-ca ce-li cla-mant di-vi-ma us-que Ga-ti-ca pre-co-ra

126. Avea virga (Mn 289) [Blessed Virgin Mary]

1²¹

Au-re-a vir-ga pi-me matris E-ue florens ro-sa pro-ces-sit Ma-n-a.
O-n-tur ut La-u-fer in-ter as-tra e-the-re-a per pulvra ut lu-na.

2²⁰

Flagres ut ul-tra om-ni-a bal-sa-ma pymentis et aki-mu-a-ma-ta
Re-pu-re-a ut ni-o-la ros-u-da ut ro-sa candens ut li-li-a.

3⁸⁺⁵⁺²⁴
3+5+21

Parn suavi quon e-le-git portis de-i-ca ut assu-met carnem sacro scutum ex vir-ginis carne in-car-npta.
Celus nuna-at ga-lu-hel no va gaudi-a e-terni regis exor-tum in terra matremque ex ut-i-ra sa-li-tat

4⁷⁺⁵
17+5

A-ue Ma-n-a do-mi-ni me-i mater alma ce-li-ca plena gra-ti-a
Tu ve-ne-dicta reg-nantem per se-cula pa-n-es ef-fecta ~ ovis re-g-na

5¹⁰⁺²⁷
10+27

Re-cunda e-go in-gred py-ma-ds es-se quam cum uirum non cog-noscim ex quo sum nata et semper permanens virgo pu-di-ca
No-ti-meas respon-dit au-ge-lus sanctum prema deced-det in te cuncta pyo fe-cunda-ta pa-tri-es deum et hominem u-na.

6¹⁰⁺²²
10+22

O ve-re sancta atque a-manda ex qua est or-ta re-de-mpti-o nostra salus quique mundi uer-a que u-ita
O de-i nostri ge-ni-trix pi-a sus-ci-pe nostra hac di-e pro-ca-ta in qua es assumpta ad ce-li claustra.

7²⁷
27

Tu es enim pa-tri-ca-ra tu es Je-su mater bo-na tu sancti spi-n-tus es templum facta
Tu es pulvra de-i sponsa tu re-gen-tium e-ni-xa do-mu-na es in ce-lo et in ter-ra

8⁹⁺¹³
9+13

Ho-di-e nange ca-ri-e ce-lestis ti-bi in ol-ivari ag-mu-na te as-sump-re ad pa-la-ti-a stel-la-ta.
Hic us et ip-se fes-ti-vus ti-bi in matris cum au-ge-lis ac-currens se-de pa-ter-na secum lo-ca-ur in se-cula.

9²⁵
24

In un-a de-o regnans nostra ex-ca-sa clemens ma-la postens cuncta bo-na O ve-ni-gra.
Me-di-a-trix nostra que es post de-um spes so-lu-ta-ti-o fi-li-o nos re-pre-senta.

10⁶⁺⁶⁺⁶

Ut in po-li au-la le-ti in-un-lemus om-nes al-le-lu-ia

130. *Clæris vocibus (An 289) [Gloria Virginæ Mariæ]*

18+11
18+11
2₂₂
3₂₀
4₉₊₇
5₁₀₊₇
6₇₊₇₊₁₂
7₁₅
8₆₊₁₇
9₁₂
10₁₆

Ga-ris no-ci-lus in-cla-ta ca-ne tu-ma sacra me-lo-di-ma-ta
 Ho-ci mens vene can-ci-nat sonet et vox pneu-ma-ta can-ter-di-a
 Di-u-na ro-lus-ta terra ple-tro do-xa ma-nus pe-ri-te fe-ri-at
 Re-sul-et ur-tu-tum pi-e li-ra de-o sonant mune digne-ma fal-ci-so-na
 Ast ar-mo-na hec di-u-na ur-tu-tum so-no-re li-gu-dis-si-ma.
 Mix-ta cas-ti-tas est quos in-tra ho-mi-num con-ur-gas de-o fe-de-ra
 Huius vi-te con-sis-to-rum in na-mu-ta-ur-li-a.
 Que mater es in-vi-o-la-ta vir-go-que pu-er-pe-ra
 Is-ur-co tu-a de-am fu-e-re di-gna fer-re vis-ce-ra
 Que non ce-li-ca ne-que ter-re-a cur-sta claudunt spa-ci-a
 Vir-gi-num o re-gi-na te ca-nimus Ma-ri-a per quam ful-se-re cla-ra mun-di la-mi-na.
 Te salus or-bis al-ma. Te ce-li por-ta fue-ta. Per te se-cu-lo omnia vi-ta de-di-ta
 Ce-li-cis ter-re-a tu iungis di-u-nus hu-ma-na.
 Pa-na-di-si-a-za per te pa-tet no-bis ia-na-a
 Ad-es-to fa-mu-lis pi-is-si-ma in-fan-a ven sus-pen-de pree pe-ni-cu-la
 Au-di fi-de-li-a pre-candi-na in-pe-tra-tam de-fi-rens ce-li-tus ve-ni-am.
 Et qu-e-tu no-bis tem-porum in-cla-ta
 Hæc in-vi-ta nostra di-n-ge o-pe-ra
 Rex fu-ne-ra u-ra-ni-ca nos hæc ab a-tri-ta-cu-la
 Quo-le-te-mur omnes u-ra-tecum per cuncta se-cu-la
 Ex-clamet mune omni-ge-na ar-men re-deap-ta.

134. Hae claxa die tuumae (M²⁸⁹) [Glosses Virgin Mary]1¹⁵2¹⁹3¹⁶4¹⁷5¹³6¹¹7¹¹8¹⁹9¹²

Hae claxa di-e tur-ma fes-ti-ua da pre-co-ni-a.
Ma-ri-am con-ce-pand sim-pho-ni-a nec-ta-re-a.

Mundi do-mina que es so-la castis-si-ma uir-gi-nem re-gi-na.
Ja-lu-tis causa ui-te porta at-que ce-li re-fer-ta gra-ci-a.

Nam ad il-lam sic nunci-a o-lim fac-ta an-ge-li-ca.
A-ue Ma-ri-a gra-ci-a de-i plena per se-ca-la.

Mu-li-erum pi-a ag-mi-na intra sem-per ve-ne-dic-ta.
Virgo et gra-w-da mater in-trata pro-le glo-ri-o-sa.

Ca-i contra Ma-ri-a nec re-dit fa-mi-na.
In me que-mo-do tu-a iam fient nunci-a.

Ue-ri no-ui nullam cer-te co-pu-lam
Ex quo at-que na-ta sem in-co-rup-ta.

Pi-ua missus i-ta red-dit af-fa-ta.
Fiatu sacro plena fi-es Ma-ri-a.

No-ua ef-fereus gau-di-a ce-lo terra na-ti per e-xor-di-a.
Intra-tia-i u-te-ri claustra portas qui gu-bernat e-ter-na.

Omni-a qui et tem-po-ra fa-ci-fi-ca.

135. *Nunc Christi familiae (Mv 1942) [Blessed Virgin Mary]*1¹⁵

Nunc Griti fa-mi-li-a mat-ri dē-ue dīe car-mi-na.
Ma-ri-a u-te por-ta ce-li u-i-a m-un-di stel-la.

2¹⁹

A-ue Ma-ri-a a-ue flo-ram nu-tri-ci-a a-ue uir-go su-mma.
Gritum tra-in-las dē-o sis-tis dē-um ut sit pro no-bis hos-ti-a.

3¹⁶

a-tis pu-ra pu-ri-fi-cas te lu-cer-na uir-gi-ne-a.
Quis p-estus p-estus ma-cu-la nul-la a te est con-trac-ta.

4¹⁷

Nos nos pu-ri-fi-cas dāns nobis pi-e hu-mi-lis e-xem-pla.
Of-fers hic co-lum-bas co-lum-ba facta Gritu sp-ora pul-ve-ra.

5¹²

Que est nec uir-gula que scan-dit sy-de-ra
Gritus fu-mi-fera o-doris ge-ne-ra

6¹¹

Nos in-fun-der tu-a plēna gra-ti-a.
Nūtris at-que por-tas si-nu e-dū-cas.

7¹¹

Er-go tu-i ser-ui dāmus ... can-ti-ca.
Nos ut tecum sumus ce-li in-au-la.

8¹⁹

I-hi est uir-ga ve-a-ta u-hi san-cti pas-cuntur ius-ti-ci-a.
I-hi nul-la mi-se-ri-a i-hi su-mme fe-li-ci-a gra-ti-a.

9¹²

I-hi nos tecum so-ci-a mater pi-a.

137. Qui purgat animas (M¹⁹⁴²¹) [Blessed Virgin Mary]1²

Qui purgat a-ni-mas et cor-po-ra san-cta.

2¹³Ho-di-e si-ne ma-nu-larum con-ta-gi-o.
Legem per se da-tem con-fer-uans hinc Ma-ri-am.3¹⁷ge-ne-tricem suam ad templum cum hosti-um mu-ne-re
le-ni-re no-lu-it his ge-minum de-fe-rentem a-li-tem.4¹⁶Per quod e-ss-entem ugnos-ce-re mysticam uir-tutem.
Iustis cari-tatem et ca-lumnia preter-git mu-ta-am5³⁺¹⁰⁺⁹⁺⁷
7⁹⁺¹⁰⁺⁹⁺⁶Pi-lec-ti-onem quibus plenam ce-ti-tis-se credimus be-atae genetricem ipsam fi-e-ri pro ego hospes me-nit.
Al-ti-tonantis mu-ni-ci-pis qui dnasum in-gre-ssus ad-i-it per Ez-ze-chielem predictam potam glori-o-sa-am.6⁹⁺¹⁸
9⁹⁺¹⁸In cuius or-tu-puio senex a-nus gra-tu-lu-m-da pro-phetas oc-currunt
O-portu ce-ti per A-a-ron et pre-fi-gu-rata uir-gu con-sumens fletum serpenti in-re.7¹⁸⁺⁹⁺¹⁰⁺⁸⁺⁸
9¹⁸⁺⁹⁺¹⁰⁺⁸⁺⁸Moi-ti-um cum uoto caris pa-re-re studentes ad-sumus u-ni-cus tu-us nostra re-luac ut fa-ciemus crimina
Quo pur-ga-tis menti-lus et nos tu-i consortes ef-fe-cti me-re-amur re-ci-pe-re ipsum in mentis archana per eum

2. 3.

per primam uir-ginem da-ta.
mutata at-que pur-ga-ta.8²⁰
21O tri-nitas per-fec-ta in qua so-la manet laus glo-ri-o-sa nostra.
Inter-ce-dente ip-sa a sanctis e-ra-a- mu- hosti-um se-wi-ci-is.9⁴²

Glo-ri-a de-o in-gre-ssu glo-ri-a u-ni-ge-ni-to cum san-do spi-ri-tu glo-ri-a sit utri-que per omnia se-cu-la se-cu-lorū amen.

137. *Salve portæ perpetuæ* (Mv 289) [*Blessed Virgin Mary*]1¹³

Sal-ve por-ta per-pe-tua-a lu-cis ful-gi-da.

2²⁰Ma-ri-s stel-la in-cli-ta dō-mi-na uir-go ma-ter-gre dē-i Ma-ri-a.
Pre-e-lee-ta ip-si-us gra-ci-a ante se-cu-la-ri-a tem-po-ra.3²⁹Cu-ius missus Ga-bri-el ar-cha-nus mi-ra-dō-tu-lit a dē-o fa-mi-na mun-do nun-quam au-dī-ta.
.... A-ue-to Ma-ri-a que to-ri-us plena mu-ne-ris ef-ful-ges gra-ci-a est nam te-cum dō-mi-nus.4²¹Ne pa-ue-as dē-i-na-mi-a qui-a pro-le-le-ta-ve-nis te fo-re gra-vi-da
Quapropter es ut so-la in-ter cun-ctas mu-ni-e-res uir-go ve-ne-dic-ta.5³⁵Magnus e-rit hic Je-sus fi-li-us suavi ac ti-ro-ni Pa-vi-dis glo-ri-a et regni me-ta p-si-us non e-rit ali-qua
Mox ad hęc uerba patrans cre-da-la corda con-ci-pis dō-mi-num Ga-b-ra-ēth sic uerbum ca-ro factum est ex te uir-go sacra.6⁴⁸Te Er-go pe-ti-mus ip-sum pro no-bis ro-gi-ta.
Que e-ri-tum per-mans uir-go in-ma-cu-la-ta.7¹²

Sal-uet ut omnes per om-ni-a se-cu-la.

14. Precelsa seclis colitur (Mv289) [S. Vincent]

1¹⁹
Pre-cel-sa se-clis co-li-tur d-i-es om-ni-bus fi-de-li-bus da-na..

2¹⁸
2¹⁷

Su-ho-no-re mar-ti-ris (vnti) ... Vin-centi-i ri-te d-i-ca-ta.
In cuius ho-di- ... -e na-ta-li sal-uimus laudes do-bi-tas.

3²⁴

In-sig-nis o-lim fu-i-si-sti le-wi-ta ge-mu-na sub il-la-le-ri-o glis-cens dog-ma-ta.
Fragrans a-mo-re d-i-w-no cal-casti lu-bri-ca mundi gau-di-a for-tis ad-le-ta.

4²²
4²²

Temp-si-bi se-u-a pe-nam ge-ne-ra ri-si-sti se-re-no corde plu-ri-ma.
Vinc-la ver-ve-ra fa-ni-as fa-cu-las ca-teras un-gu-las qd cr-a-ti-ca-la.

5²⁸
5³⁰

Car-er te-ter te nil ter-ra-it aut ul-la tor-to-ris ... cr-a ... -de-li-tus. nec tor-ni-da fu-ri ma-di-na.
Flamma testu-larum as-pe-ra frag-ni-va ul-tra sub-si-ti in-pa-wi-dus te-ter-ri-ma tenuis pe-lo-a.

6²⁰
6²²

Septus cu-ne-is mox sy-de-re-is ym-ni-za-bas mis-ti-ca letus car-mi-na.
Sonant or-gana pre-mi-ni-fi-ca mo-du-la-tis vo-ci-bus conc-re-pan-ti-a.

7³¹
7³¹

Victis vltor hosti-bus victo-rem cer-nebas co-minus an-gelo-rum psalle-bat ca-ter-na vo-ce tin-nu-la.
Ec-ce miles in-victe po-si-ta ca-du-ca sar-ci-na ar-ce po-li flo-ri-da nec-te-ris nos-ter al-le-ga.

8³¹
8³¹
(17+5+9)

Past tot termen-torum sup-pli-ci-a fe-li-ci-ter perac-ta at-que de-wi-ta pe-ne-trasti ce-li sy-de-na.
Sto-la lau-re-a-tus per-spi-ca-a agnum se-guens fulgi-da i-n-ter li-ti-a a-go-nista iam tri-pu-di-as.

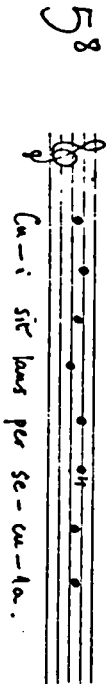
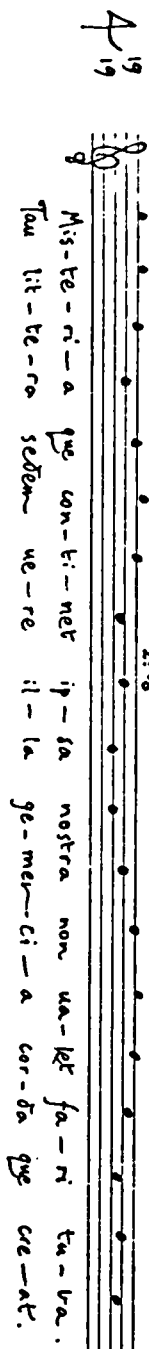
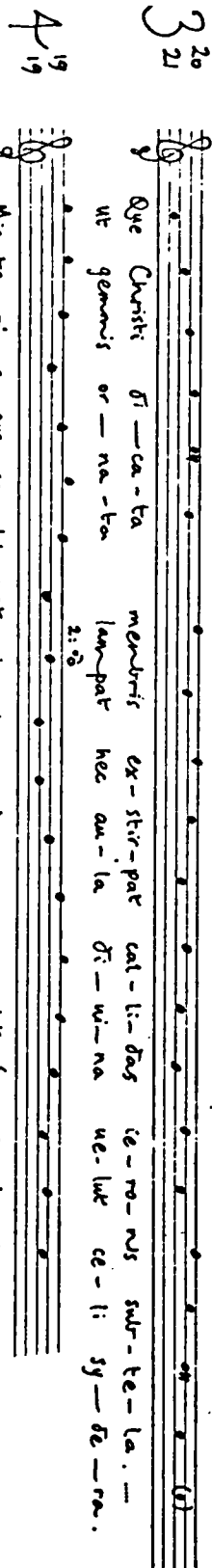
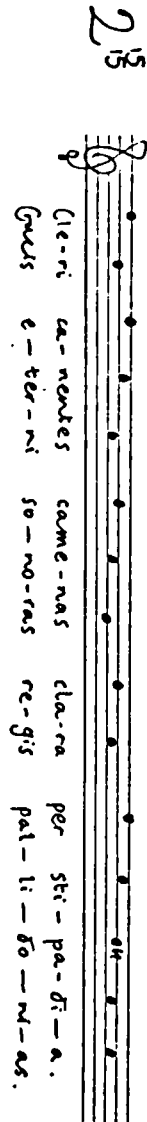
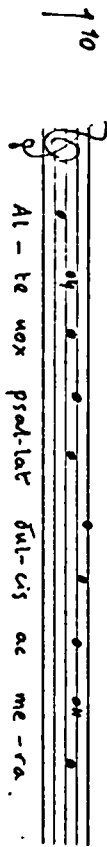
9²⁹
9²⁷

Iam iam sa-ctum ... a-ni-mam fude pi-a pre-ca-mi-na pro nostro fe-de fa-ci-no-re pre-ca se-da-la.
Fo-ue o marty-r in-me-n-tos ... fa-mi-los ta-os ... no-xas ... pel-lens ex co-mo-da pre-bens om-ni-a.

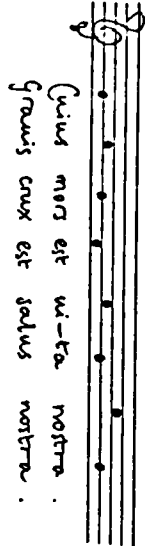
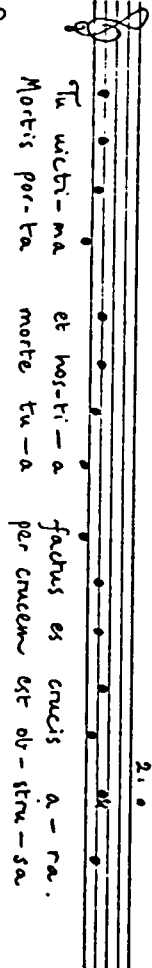
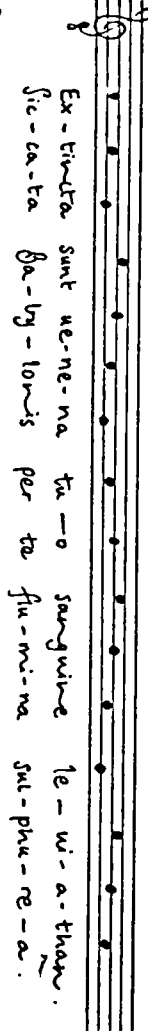
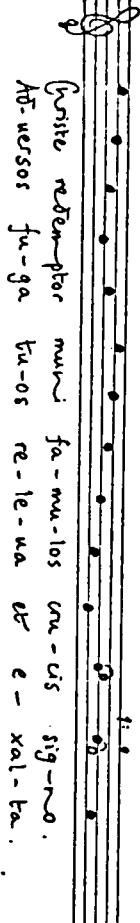
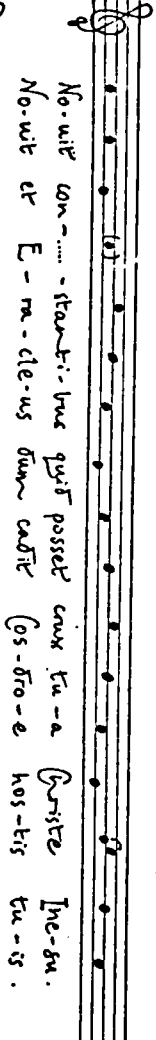
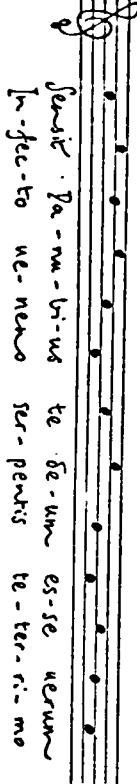
10²³

Que e-ter-na u-na tecum in glo-ri-a io-cande-mur ca-nen-tes al-le-lu-ia.

148. Alte vox psallat (Mv289) [Holy Cross]



150. Laudamus te rex . (Mw 19421) [Holy Cross]

1¹⁵2⁸3⁴⁺⁴⁺⁷4¹¹5¹⁴6¹⁶7¹³8¹⁰

- Laudes crucis attollamus (Mr V.20-4) [Holy Cross]

1st 8+7
 laudes crucis at-tol-lamus nos qui crucis e-xal-tamus spe-ci-a-li glo-ri-a.

2.
 Dul-ce me-lus tangat ce-los dulce lignum dulce dignum cre-dimus me-lo-dia.
 Vo-ce vi-ta non dis-car-det cum uox uita non re-mor-det dulcis est sim-pho-ni-a.

3.
 Ser-ui crucis cru-cem laudant qui per crucem si-bi gaudent ui-te da-ri mu-ne-ra.
 O quam fe-lix quam pre-cla-ra fu-it hec sa-lu-tis a-ra ruens ag-ni sa-nguine.

Di-cant omnes et dicant singu-li a-ue salus to-tius popu-li arbor sa-lu-ti-fera.

4th 7+7+7
 Ag-ni si-ne ma-cu-la qui mu-da-vit se-cu-la ab anti-quo cri-mine.

5th 8+8+7
 Hec est scala pec-ca-to-rum per quam Chris-tus rex celo-rum ad se traxit om-ni-a.
 Forma cuius hoc ostendit que ter-ra-rum com-pre-hendit qua-tor confi-ni-a.

6.
 Non sum nota sacramen-ta nec recen-ter est i-men-ta crucis hec re-li-gi-o.
 Ip-sa dulces a-guas fecit per hanc si-lax a-guas ie-at No-y si of-fi-ci-o.

7th 8+8+7
 7+7+7
 Nulla sa-lus est iu-do-mo nisi cruce mu-nit ho-mo su-per li-mi-na-ri-a.
 Neque sensit gla-...-di-um ne am-sit fi-li-um-quisquis e-git ta-li-a.

8.
 Ligna legens in scep-ta sper-sa-lu-tis est a-dep-ta pau-per mu-li-er-cu-la.
 Si-ne lignis... fi-de-i nec le-citus o-...-le-i ualet nec fa-ri-nu-la.

9th 4+4+7
 In scriptu-ris sub fi-guris is-ta latent sed iam pa-tient crucis ve-ne-fi-ci-a.
 Re-gis credunt hostes cedunt so-la cruce Cru-ci-to ducit hostis fugant mu-li-a.

Laudes crucis attollamus (continued)

10⁸⁺⁸⁺⁸⁺⁷

2. D C B A

2.°

Ista suos for-ti-ores semper facit et victo-res mor-tis sanat et languores reprimat de-mo-ni-a.
 Pac cap-ti-vis li-ber-tatem vite confert no-bi-li-tatem ab anti-qvam digni-tatem cruc re-duxit om-ni-a.

11 -

O cruc signum tri-um-phale mun-di vera sa-lus ua-le inter li-gna nul-lum tale fran-de flore per-mine.
 Medi-cina bris-si-a-na sa-lua sana egros sana quod non valet vis hu-mana sit in tuo no-mine.

12⁸⁺⁸⁺⁸⁺⁸⁺⁷

2.°

2.°

In-sis-ten-tes crucis laudi con-se-cra-tor crucis audi at-que ser-vos tue crucis post hanc vi-tam vere lucis tran-si-er-at po-ten-ti-a.
 Quos to-men-to vis ser-vi-re fac to-men-ta non sen-ti-re sed cum di-es erit i-re nobis confert et la-gire sen-pi-tema quadi-a.

A-men

192. Nunc crucis alme (M^u 19421) [Holy Cross]1¹⁰
9

Nunc crucis al-me cantant gaud-ia.
 Plen Gaudii sangui-...-ne re-derapta.

2¹¹⁺¹⁶
11+16

Laudes pro-clamant vo-ces cla-re sonant Quoniam benignus est so-mnus per cuncta se-cu-la.
 Qui morte su-a de morte nos saluat A truis fi-a-vo-li ser-vi-tu-te fi-ra li-berat.

3¹⁴
14

Et-erim ma-la nostra pi-us pa-ter mi-se-rans.
 Fi-li-um si-bi servi-millem mu-sit in ter-ras.

4¹⁹
19

Ut verus de-us homo ve-rus fi-e-ret abique sor-dis ma-cu-la
 O-be-di-ens que patri ve-nit in mun-um summa sa-pi-en-ti-a.

5²²
22

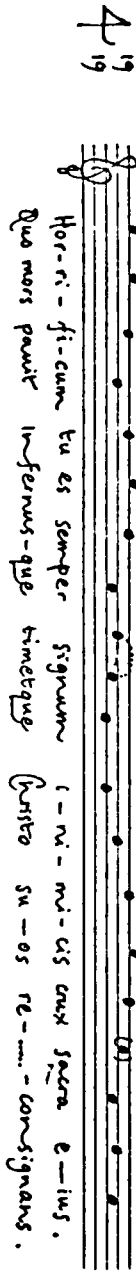
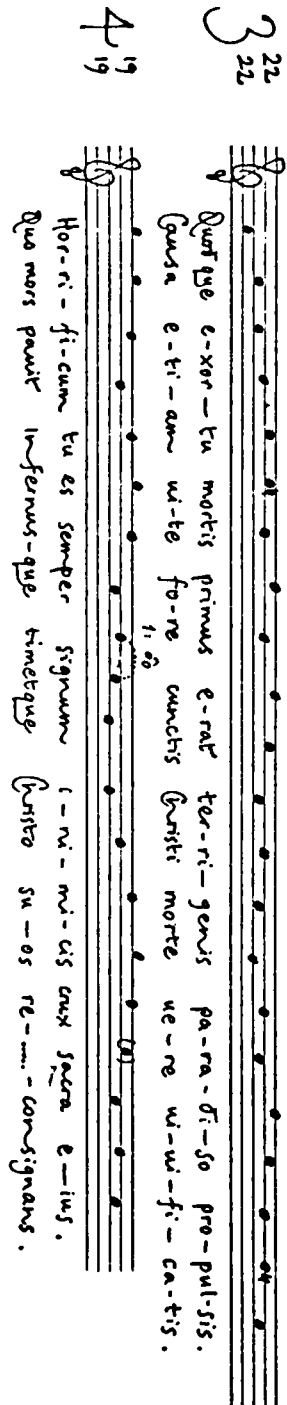
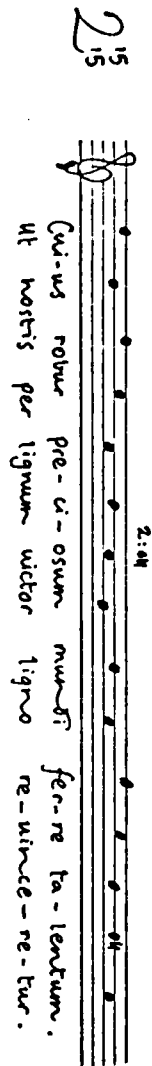
Ec-ce de-us vi-gi-nis fi-li-us fo-mes si-tim to-lerans pro no-bis plorans
 Propterea suf-fert a-la-pas fla-gel-la co-ro-na-tus co-ro-na caput spi-ne-a.

6¹³
13

Gau-de clavis fi-xus in al-to us-ta nostra
 Mo-ni-tur at-que di-e re-surgit ter-ci-a.

7²²
22

Ip-si honor laus et po-tes-tas per-pe-tu-a in se-cu-la sis sempi-ter-na.

153. *Salve crux sancta* (M=289) [Hoy (C35)]

155. *Vexilla Christi refulgent* (M^u 1942i) [Holy Cross]

1¹⁷ 2¹⁴ 3¹³ 4¹⁷ 5⁸ 6¹⁴ 7¹⁸ 8²⁰ 9⁸⁺¹⁰ 10¹⁸ 11¹⁶ 12⁸ 13¹⁹ 14²⁰ 15¹² 16¹² 17¹⁴ 18¹² 19¹² 20⁶

He-xilla Cris-ti re-ful-gent in-ci-ta-ti-o ho-mi-er-na.
 Ge-nu-mus nobis co-lenda re-cursant cruce-s sal-tem-ni-a.

Con-stan-ti-ni fluctu-a-ret dum-mens an-xi-a.
 Quod in-struat vel-i-ti-mens in-for-tu-ni-a.

In hoc vin-de Con-stan-ti-ne.
 Gux est sig-num tri-um-pha-le.

U-ni uero san-cte cruce-s uir-tus tam a-per-ta di-nos-ci-tur.
 Re-gis ma-jor regis iussu so-liman He-len-a in-gre-ssu-r.

Quo in-uen-to cum fu-o-lus dum-que es-set nus-us am-bi-gi-tur.
 Max de-functis su-per-ec-to Cris-ti li-gno sos-pes e-ni-gi-tur.

Cru-cis sunt in Cris-ti ma-joribz ex-pansis ex-pansa cor-na-a.
 A-do-ret plen om-nis ho-mi-e de-uota flic-ten-do ge-na-a.

O crux sig-num de-i-ca-le
 O crux li-gnum ty-pi-ca-le

Que per-tactum in-ter-dicte pe-na mor-tis pul-la-uit ar-tu-rus
 Ar-tor di-gna na-u-a-nti mi-te pon-dus Cris-ti gestans cor-po-ris

Cruci-a-ndis quod ad pen-am fu-it o-lim et cru-de-le suspen-dium.
 Est sal-uandis ad sa-lutem iam per Cris-tum et ui-ta-le suffra-gi-um.

Flan-gi-tenus In-su mi-se-ri-cor-di-am.
 Qui per cruce-s nos re-de-mit po-ten-ti-am.

Nos con-seruet nos de-fendat pi-us ab hos-ti-bus.
 No-bis sem-per et u-bi-que in-si-di-anti-bus.

Per quam fu-it no-bis mor-tis in-cus-si-o.
 Sit per cruce-m nobis uir-te pro-tec-ti-o.

Amen so-cu-ba si-gnet mo-da-la-tri-o.
 Amen di-camus uo-cis cum-bi-pu-fi-o.

A — men. A-le-lui-a.

156. *Christi baptista* (M-19421) [S. John the Baptist]

1¹⁵

Christi baptista pro nobis do-mi-num nunc e-xo-ra.

2¹⁶
2¹⁷

Nunc tu-a sol-lem-ni-a mun-do pre-fu-gent sat io-cun-da.
Natus es ut di-vi-na or-bi cla-mares, vo-ce pre-co-na.

3²³
3²³

Christi pre-sentis ves-ti-gi-a mon-strasti no-bis sacra ut u-ni-temur e-a.
Piens ec-ce hic agnus de-i qui de mun-do pec-ca-ta ex-pel-lit pro gra-ti-a.

4¹²

Quis non sum fig-nus cal-ci-a-men-ta.
Por-ta-re qui-a sponsus est per om-ni-a.

5¹⁶
5¹⁶

Sponsi autem a-micus stat et au-dit sponsi gau-di-a.
Gaudens ip-se de vo-ce sponsi casta dignus cum spon-sa.

6¹⁹
6¹⁹

Con-vi-ua es-se ad se-cre-ta sponsi fer-cu-la ualde mi-ra-ba.
Io-hannes er-go spon-sum nobis con-ci-li-.... -a de-i gra-ti-a.

7¹⁹
7¹⁹

Possens nobis dul-ci-a. Christe pa-tri-a caris gratis pre-sti-ta.
Et con-tempta mun-da-na es-ca-fa-ta-a sponsi den-tur fer-cu-la.

8¹⁷
8¹⁷

Hic re-fec-ti de-o le-ti ca-na-mus post is-ta tem-po-ra.

158. *Exultet celum* (M-289) [S. John the Baptist]

1⁵
E-xul-ta celum le-ta-re ter-ra Chris-ti-que tur-ra.

2¹³
Pre-cur-soris alma sollemp-nizans nec fes-ta.
Ho-ce Chris-ti sancta est qui mundi lu-cer-na.

3¹⁸
Cuius na-ti-uitas est ota per-spi-cu-a di-e is-ta.
Ampla mundi regna lu-ce magna ra-dians u-ni-versa.

4⁸⁺⁶
Ar-mori-ca me-lo-di-a con-ce-pa pol-li-do-nam can-ta
Et in-ly-la clavis-so-na pro-clamat tyali-ter hac in di-e
2.^o

5²¹
Altius ab alta angelus alta a-ir ne per-ti-mescas Zecha-ri-a.
A-nima sacra placens in etha est proles ab hac data ti-ly-gra.

6¹⁰
Per quem maxi-ma ti-ly-ga-di-a.
Ue-niant summa et tri-pu-di-a.

7¹⁹
Anges multa gaudent co-cunda popu-li turba Chris-ti-a-na.

8¹⁰
Nunc gra-ti-ta de-i gra-ci-a.
Jo-han-nem plenum certe no-mi-nat.

9¹⁹
Summum gremium auctorem maternum sensi-et intra clausus antea.

10⁹⁺¹⁰
Zachari-a ad huc nume-ra gestante pecto-ra inire-fu-la.
Fuit muta statim la-ly-a or-gana claudens loq-u-ci-a.

11²⁰
Ibi nec sancta sponte y-me-ra ce-lo magna et dante lumi-na.
Ma-ter al-ma per an-geli-ca uerba adit le-ta fecunda flo-r-da.

12¹⁴
O mi-ra magno gra-ci-o-sa de-i ma-ne-ra.
Que lingua tanta ual-et ex-pli-care ga-di-a.

13⁵⁺³⁺⁷
Ma-ter in-fe-cunda iam fe-cunda genit uis-ce-ra. Patris ante mu-ta
Nunc aper-ta pandit la-ly-a Johannis nata-li-a.
Mile ergo magna il-la mundi lampus splen-di-da. Que est ante se-cula
Chris-ti pre-pa-ra-ta co-so-na Pa-tri-ca me-lo-di-a.

14²⁰
Fami-li-a in-de maxi-ma sumit ac iungit gau-di-is gau-di-a.
Prep-te-re-a o ec-cle-si-a in-to-to or-be ter-rarum po-si-ta.

15¹²
offert pre-co-ni-a Chris-to et mu-ne-ra.
Vic-tus o Jo-hannes promi-sa lu-cer-na.

16¹⁵
In-te-cas-sor pro nobis om-ni-bus sis in se-cu-la.

159. Gaude caterva (Mr 289) [S. John the Baptist]

1⁵⁺²⁷
27

Gau-de-ter ca-ter-ua di-e-i pre-sen-tis ce-lestis ar-mu-a-ti-um festum per quod to-cius mundi gaudet ci-ma-ta:
Ho-no-ra pre-claro et pura mens exul-tat dignis concetibus pueris moliam ad or-ga-na.

2¹⁶
16

An-ge-lorum le-tan-tur archa-ge-lorum et ag-ni-ma.
Iu-ven-tum laus om-nis mira trium-phant le-ti-ci-a.

4⁸⁺⁵⁺²¹
8+5+21

O qua-ten de-i pi-e-tas san-cta-ni-a se-ni-o la-ventum ce-lestis af-fatur nu-ni-us pro-fere-n-ta-li-a.
O-ra-ci-o de-o tu-a ait ex-au-di-ta gra-vi-da ma-ne-ut E-li-sa-uthi uxor fi-lium ti-bi pa-n-tu-ra.

5²²
22

Quam felix quam digna quam sancta pro-mis-si-o uo-ce pro-la-ta an-ge-li-ca.
Quem claus in mun-do pro-ces-sit flos ho-di-e di-vi-nae fereus a-ro-ma-ta.

6¹⁵⁺⁸
15+8

Fu-gare per-henni ec-ce mu-ti-lat di-es is-ta se-cu-lo denans gaudi-a.
La-cerna Jo-hannes ce-li per-lustrat in pulchrum splen-dus fuiti ga-di-a.

8⁶⁺¹⁹⁺⁷
6+19+7

O pluviam prophetia gemma sanctorum clava pa-ra-di-si di-a-de-ma mundi stel-la et lampas splen-di-fi-a.
Uic-tri-ci palma sub-li-matus ex-ul-tat in-ter chors an-ge-lo-rum cer-nens al-ta digni-ta-tis u-si-a.

9¹⁴
14

Tu se-cu-li do-mum Tor-danis in-flu-en-ta.
Me-na-is-ti cin-ge-re o Jo-hannes Baptis-ta.

10⁹⁺¹¹
9+11

Tu regna tu glo-ri-o-sa me-ni-tum optines insigni-a.
Qui sanctorum ac pro-me-ra-ti sub-li-mari ho-noris potens-a.

11¹⁷
17

Fi-de-les lau-psali-te lau-di-lus dantes cla-ra gaudi-a.
Re-uoc-is ob-se-qui-is co-li-te mo-do hec sol-tem-pni-a.

12⁷⁺¹⁴⁺⁸
7+14+8

Pre-cu-so-ris in-ci-ta. Rex regum de-us semper ti-bi summa potes-tas sit uirtus laus et glo-ri-a.
Qui quernas om-ni-a fac deus uo-ta nostra iam ti-bi dignis-sima Jo-hannis per-me-ni-ta.

13¹⁴
14

A-mo-re fla-granti me-nus nostras ir-ra-di-a.
Cor-de-...-bus no-bis ve-a-ta in-dignis ga-di-a.

14¹⁴
14

ut ti-bi me-los su-a-...-per-na laude per-pe-tu-a.
Ga-temus te-cum reg-nantes eua-n-gel-ia.
A-men uox so-nat nostra.

153. Sancti baptiste (Mr 289) [S. John the Baptist]

1¹⁰

San-cti bap-tis-tæ bap-tis-tæ pre-co-nis

2¹⁶Sol-lempni-a ce-le-brantes mo-ni-tus ip-sus se-quar.
ut ad vi-tam quam præ-di-xit as-se-clas su-os per-du-cat.3³¹Re-uo-ti te sanctis-si-me ho-minum a-mi-ce Je-su bap-tis-tæ fia-gi-tamus ut gau-di-a per-ci-pi-amus:
Ap-pa-re-nsus Za-chari-æ ga-briel re-pro-misit-que tu-am ce-le-brant ex-se-qui-is na-ti-vi-tatem.4¹⁶Et per hæc fes-ta e-ter-na gau-di-a ad-i-pi-sca-mur:
Qua sancti de-i sa-uris fe-li-ci-is le-ti con-gredient.5¹¹⁺¹⁸Tu qui pre-pars fi-de-li-um car-æ. Ne quid de-vi-um vel lu-trium de-us in e-is in-ve-ni-at.
Te de-pos-ci-mus ut cri-mi-na nostra. Et fa-ci-no-ra con-tri-ti-a pre-ce stu-de-as ab-sol-ve-re.6¹⁷Pla-ca-tus ut ip-se su-os semper in-vi-se-re fi-de-les.
Et mansi-o-nem in e-is fa-ce-re di-gne-tur.7¹²ut agni vel-le-re quan-tu-o di-gi-to. nos ve-lit in-du-e-re.
Mundi monstra-veras tol-le-re cri-mi-na8¹⁴ut ipsum me-re-a-mur au-g-e-lis a-so-ci-i.
In al-ba ves-te se-qui per portam cla-ris-si-mam.9⁸

A-mi-ca bap-tis-tæ

167. Laude iocundæ melos (Mv289) [St. Peter and Paul]

1¹²

lae-de io-cun-da me-los tu-ma per-so-na.
 Iun-gin-do verba sym-pho-ni-e rit-h-mi-ca.

2¹⁷

con-cep-tus in-ci-ta ar-mo-ni-a ue-ra se-ci: la-mi-na.
 lae qui au-re-a il-lus-trant regna mundi om-ni-a.

3¹⁷

Verant for-ci-a iam quoniam tro-phe-a in-te-lis re-gi-a.
 Quoniam me-ni-ta dis-sol-vunt cri-mi-na hac di-e ful-gi-da.

4⁹⁺¹⁰⁺⁸

Nam al-ter crucis sup-pi-ci-a tr-un-phans al-ter eu-sis in-gu-la u-ter-que ni-tet lau-re-a.
 Et su-per sub-li-mos sy-de-ra in-signes vic-to-ri-a. ce-li-ca pre-la-ti sunt in ce-ni-a.

5²²

Hinc ut-a-te Re-tes qui ma-xi-ma re-se-ras clausis uer-bo re-ti: la-mi-na.
 Ut-me-pi-us no-ta fi-de-li-um pec-ca-ti cuncta re-sol-ven-do uin-ca-la.

6¹⁰⁺⁸

Suava Pan-le in-ge-re log-ma-ta il-lustrans plenis pec-to-ra.
 Et quo-us-que rit fa-us per-fec-ta ultro fer-ventes sy-de-ra.

7²²

Palais que re-sub-lat mu-si-ca uir-tu-tum fi-di-bus at-que me-lis con-ci-na.
 In qua sym-pho-ni-a mis-ce-tur est il-la que uere di-a-tes-sa-mu pri-ma.

8¹⁰

Gustans uir-tu-to et ius-ti-ci-a.
 Tem-pe-ran-ti-a et pri-den-ti-a.

9²⁶

Quibus su-pe-ra ag-mi-na ri-ce-de-co-ra-ta Gusto can-ti-ca psallunt eu-ar-mo-ni-ca.
 Nostra sunt quoniam so-ci-a il-la sunt lu-mi-na quis pre-co-ni-a datus y-per-li-ni-ca.

10¹⁴

Sub-li-me dicant nunc om-ni-a a-men re-Rem-pha.

118. Melliflua dans organa (Mr 289) [S. Paul]

1⁸⁺⁹
9

Mel-li-fi-nu-a dans or-ga-na

dul-cis re-so-nat nunc mu-si-ca.
Mo-da-la-mi-na tre-ci-a.2¹⁰⁺¹⁷
10+16Hin-ni-ens fi-di-us so-net li-ra.
Ar-mo-ni-ca tu-va no-ce cel-da.lan-da-til-li-ma die pre-co-ni-a phalaus y-per. -li-ri-ca.
Simpho-ni-a-ca pro-me cariti-ca wir-tu-tum me-lis can-ci-na.3¹⁰⁺¹²⁺⁵
10+12+5Pan-le was e-lec-ti-o-nis pi-a nostri dis-si-ce cordis pre-ce nu-ri-la.
Ti-ri namque wir-tus u-ra-ni-ca uerba con-tu-lit loqui non li-cen-ci-a.Se-de su-pre-ma.
Ual-de pro-fun-da.4⁷⁺¹³
7+12Bal-sa-me-a dog-ma-ta con-cre-pet in-ter-mixta simpho-ni-a ue-ra.
A-ro-ma-ti-zan-ci-a. Car-mi-na pig-men-ta-ta red-dit ti-ri- -a.5⁶⁺⁹
6+9Iauiste Pan-le nostra hac in di-e sus-ci-pe no-ta.
Qua ad pa-la-ci-a es as-sumptus per-lu-cen-ci-a.
Le-ge qua di-vi-nus es as-sumptus de lu-da-i-ca.6⁹⁺¹²
9+12Sub-li-mis re-si-dans in ethera.
le-sa-ris namque tu di-ra.Uas e-lectum e-ructans ui-te po-cu-la.
Nil for-midans ex-pectans en-sis in-gu-la.7¹²⁺⁵
12+5Nunc sancto Pan-le po-li-ta gaudes in au-la lau-re-atus inter li-li-a.
Ov hoc te nostra ca-ter-ua no-ce de-ci-na tim-po-rizans laudat et al-ta.Re-sis tu-be-a.
Pat pre-co-ni-a.8⁹⁺⁹
10+9.... Hic hu-mi-li-ma no-ce pi-a red-dit laudum thi-mi-a-ma-tru.
Ut tu-a sen-ci-at suf-fra-gi-a sancte Pan-le clamat hec au-la.9⁹

Conite nos omnes rex du-ser-ua.

169. Nunc luce alma (Mv289) [S. Peter]

1²⁰

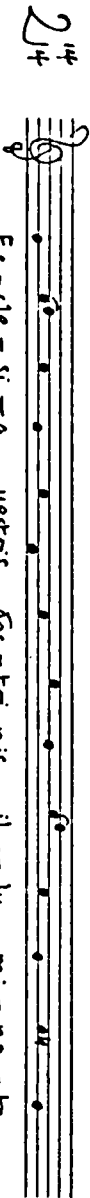
Nunc lu-ce al-ma splen-dor per or-tem huc di-es ec-ce glo-ri-o-sa.

2¹²Al-mi re-to-lamus Pe-tri no-ce celsa.
gran-ter mo-ri-los ac-co-mo-dat iugua.3¹⁷Uincen-di a-mo-re ov su-per-na crucis sa-cro tro-pha-a.
Me-n-tum glo-ri-angue pre-la-tum in ce-les-ti glo-ri-a.4¹³Fi-o cor-de frater-na in-vi-legue tu-ra.
Quia fuisse ligandi sol-venti et so-na.5¹⁸Ac-ci-piens cla-vi-ger ef-fec-tus nostra re-sol-vens vin-cu-la.
Sub-le-vando e-ter-nis se-di-bus po-tes-ta-te nos tra-di-ta.6¹²Iungit ce-tu-i sancto lu-mi-ne in po-li pa-ra-di-si-que a-me-ni-a.
U-ri a-do-rat or-do te fuisse pal-len-do ar-mo-ni-ca no-ce cansti-ca.7¹⁹No-na sancto-num re-so-nanti-um lau-do an-ge-li-cus mi-li-a.
Cum sa-pernam ma-tes-tatem tu-am pos-centes hu-mi-li-ter aliam.8²⁴Cuius di-gna nos cum il-lis re-so-nemus u-na ritum-ca in ex-cel-sis cas-mi-na
ce-les-ti-que in glo-ri-a tri-num atque u-num in-gi-ter ve-ne-remur in ar-na.9⁹⁺⁹⁺¹³Celsa po-estas an-ge-li-ca. O-mnis be-laudat in glo-ri-a Vir-tutes ce-li to glo-ri-fi-cent per as-tru.
Qui patri se-dit ad dex-te-ra-m. Nostra e-xaudi an-ge-lo-rum et juu-to-rum iuge voces pre-ca-mi-na.10¹⁰⁺¹⁰⁺¹²

E-gnomu no-ci-bus ut ca-ter-na. glo-rificet te semper et natra. Regnam in-re sandis-cum in e-ternum a-men.

171. Petre summe Gristi pastor (M^u 1942) [St. Peter and Paul]

Pe-tre summe Gristi pas-tor et Pau-le gen-ti-um doc-tor.



Ec-cle-si-a uestris doc-tri-nis il-lu-mi-na-ta.
Per cir-cu-lum ter-re pre-ca-ta ues-tro iu-ue-tur.



Kæn dō-minus Pe-tre ce-lo-rum ki-bi clau-es dō-no dē-dit.
Ar-mi-gerum Be-niamin Gristus texit su-um uas-que e-lec-tum.



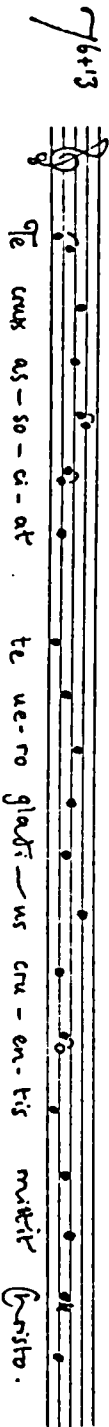
Ma-re plan-ta-te Petre Gristus con-cu-la-re tu-e dē-dit ca-ri-ta-ti.
Um-brā tu-i cor-po-ris in-firmus dē-bi-li-lus quē fe-cit me-dī-ci-na-m.



Docti-le-gos phy-lo-sophos te Pau-le Gristus dāt uin-ce-re su-a uo-ce.
Mul-ti-plices vic-to-ri-as tu Pau-le Gristo per po-pu-los ad-quy-sis-ti.



Post treme uictis om-nibus uer-uatis. At arcem summi pergitis culaninis. Germanos dis-antēs sub iugo Gristi pac-catos iam coac-tu-ri.
I-bi Ne-moris fe-ritas prin-cipis. A-posto-lo-rum pre-li-is plu-ri-mis. Uic-to-res dē-uerge te Petre Pau-le ad-dix-erunt pene mortis.



Te cru-cis as-so-ci-at te ue-ro gladi-us cru-en-tis multū Gristo.

172. Psallat vox cunctæ (Mn 289) [S. Peter]

1⁴⁺²⁷
28

Psal-lat vox cuncta re-to-ri re-genti decen-ter u-ni-ver-sa qui cer-ro-bor-ant ... suos ne succun-ant ver-mi-bus.
Poten-ter sus-ten-ent a-moris su-i fla-mma ut non fran-gantur ter-re-a e-orum pre-car-di-a.

2¹⁶
16

At propa-gan-da sacra do-cumen-ta promp-tus Ba-ris-na.
Pe-trus he-ro-di-a-na de-ti-ne-batur ver-su-ci-a.

4⁸⁺²⁶⁺⁸
8+26

Fa-cis-se sub-ias-to-di-a. Vin-dictum pro-cu-ra a de-o cal-la-ta pas-to-ra-li non pro de-vi-ta ne-qu-i-e pe-na.
Deum me-ro-re af-flic-ta. Ut sol-ue-re-tur post-er ab-que mor-te ne pe-ni-ci-taren-tur mu-tes in-fi-de as-sump-ta.

5²²
22

Est vi-tus in-vi-ta et solus am-plis-si-ma Guis-tus sa-pi-en-ci-a su-mma.
Ga-te-nis as-tric-tum qui sua mi-li-tem im-men-sa-re-sol-uit cie-men-ti-a.

6²³
23

Pa-fer-ri se-ni-es de-let e-rep-ti-o-nis mi-ra-cu-la de-i po-ten-ci-a.
Vin-dictam por-de-re men-tis uix fe-rens ag-gra-ua-ta cap-it som-ni-um no-tis ho-ra.

8⁶⁺²⁷
6+27

La-ter-re tunc mo-let ma-tu-re ut ex-ur-gat.
Luce eni-m ma-gna. Quasi car-cer-is um-bras pas-sim pre-sen-ci-a cla-ra ad-ven-tus su-i te-nebris con-tra-ri-a.

9¹⁴
14

Ap-pa-pi-ans popu-lum qua ad-ve-ni-at ex-ci-tat.
La-ter-re tunc mo-let ma-tu-re ut ex-ur-gat.

10²⁰
20

Indu-en-da tu-a in-qui-et
Neus ad-ven-tus de-i gra-ti-a

11¹⁷
17

Pre-mi-us ce-li-co-la ut Pe-trus id fi-at au-dia-ci-a.
Fi-de-lis Guis-ti-co-la om-nis pre-di-cet de-i o-pe-ra.

12⁷⁺¹⁴⁺⁸
7+14+8

Qui sic Pe-trum li-ber-ant.
Qui-le uisum non ac-tum se con-tem-pla-ri putat. Nil rif-fi-cul-tatis on-tat.

13¹⁴
14

Trans-iens sus-to-di-as. An-di-tur vox in-na-a e-un-ti-bus fer-re-a. Pro-cedunt con-stant-er u-na. An-gelus pet-ri su-per.

14¹⁴
14

Sum-mus Pe-trus ta-li-a fru-ctus u-ni-ci-tat.
E-mu-n-da fa-mu-lan-tium ti-ni-con-ta-gi-a.

15¹⁴
14

Fi-de-li-um su-per hoc ex-oi-tat ec-cle-si-a.
Pet-ri pro-fu-sa a de-um pre-cis in-stan-ti-a.

ut fru-amur glo-ria in eter-na patri-a.

179. *Laudum carmina* (M¹⁹⁴²) [S. Benedict]

1¹⁵

laudum carmina be-ne-dicto ly-ra plaude ei-a.

2⁷⁺¹²
2⁷⁺³

A pu-e-ro flo-ri-da spreit mundi curata ... glis-cen-do, ce-ni-co.
Et do-mi-ni gra-ti-a con-fracta res-taurat frans signo est re-recta.

3⁵⁺⁶⁺³
3⁵⁺⁶⁺³

fratrum uerberat miserum uir-tu-ti re-parat.
Ferrum e-natat so-ci-da fit uir-de se-mi-ta.

4¹⁹
4¹⁹

Rupes flu-mi-na dant in-so-li-ta caruus nil mur-mu-rans fert ius-sa
Ui-dit spe-ciem mu-di machinam ra-di-o sub u-no col-lec-tam

5¹¹
5¹¹

Diuus Za-ba-l: sal-uat ab i-ra
Patri fi-lium post mortem re-do-nat

6²²
6²²

Proph-e-tis non impar uen-tu-ra pro-mu-ni-at pu-e-ri su-per-ba di-vi-nat.
So-ro-ris la-cri-mas frater-na mutant nota fan-tur simul de-i ar-chana.

7¹⁴
7¹⁴

Post hec a-mma so-ro-ris ab al-ta e-uolat.
Frater hec i-ta spe-culans mox laudem de-cauat.

8¹⁶
8¹⁶

laus honor sit unito et sanctis om-nibus do-xa a-men.

(Mm 1942) [S. Benedict]

14+31
28

226
227

14+17
314+17

14+7+26
14+7+27

59+6+9+9
9+6+9+9

636
36

79+28
9+28

840
40

938
937

1022
24

Quem su - per - ne tri - pu - di - a - tum ve - a - ti - fi - cavit co - hortet in e - thera cu - i facit cunctis o - mni - bus a - a -
cunctis nominis ve - a - tum fe - li - ci - tatem re - net pre - sa - gi - um qui cuncti me - ruit nominis ei gra - ti - am.

Huius enim gratia te - le - bi - tas nunc instat qua car - po - re - a transla - ta sunt cuncta membra.

Ipsum namque ex - tol - larum per te - cla qui li - bi - da spernit omnis fun - gi - tus le - na - ti - ni - a.

Qui es - set o - no in - do - lis in pre - meo flo - re in - ca - na - e - rat a - nimo in re - centi ty - ro - ni - ci - o.

Qui patris spectra om - ni - a super - le - ti - ti - a a - na - do - re - so - nos petens cli - e - unt quam a - na - cho - re - tra.

O a - gi - e be - ne - dicte in - eli - torum summe pueri mente a - vi - da internum inspec - torum si - tiens cuncta ex - istis cuncta - ueris intendente.

Te flammis undarum cuncti - co - larum fructus stentens po - tentem - gram. Zalm - lamm petens post - gra presens futurorum ag - boni certum actum.

Ti - bi cuncta mundi machina noctis in tempesta instat sub ty - ranni spec - tu - lo os - ten - ditur prorsus col - lecta.

Memento post modum mo - fi - co e - xultum cor - po - re germanum presidem ter - re - um nunc ad su - perna ad - fi - ta.

Fare age scale ca - nora cunctis cernuas scens laudes be - ne - dictotheo - lo - go lauda - bi - lina filie pre - ci - a.

Tanquam alternatim melos claviger huius - plu - os castre - grizantes o - mni - um simplici - a - ca nobis laudina.

Sophus so - phorum tu so - phie uirtutum col - le - ga uir - bium campar a - pos - to - lorum ager cunctis sonant meritis mat - ri - bus.

Ce - no - uita - rum gressus septa quibus uir - ta - li - a con - fi - feris mo - nita sat so - ci - lis castro - fi - entibus solu - ta - ri - a.

Gurgis e - xa - mi - ne supremo cunctorum mater - te spu - gnat cunctis ois ut sis - cu - ti - at dampnabi - li - a igni - na.

O be - ne - dicte pa - ter patrum te choros - caste sternali [nunc je - na - mo] notorum patronus ag - nos - cimus et - hers ante om - ni - a.

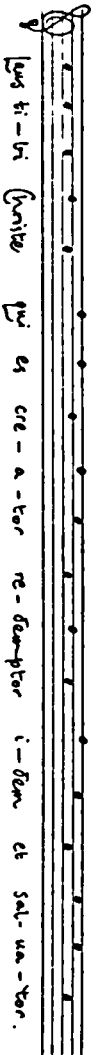
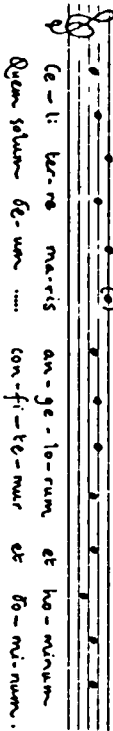
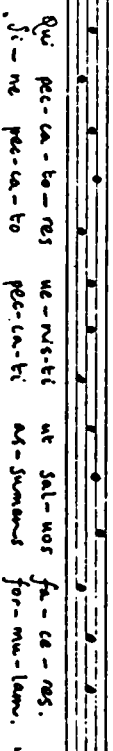
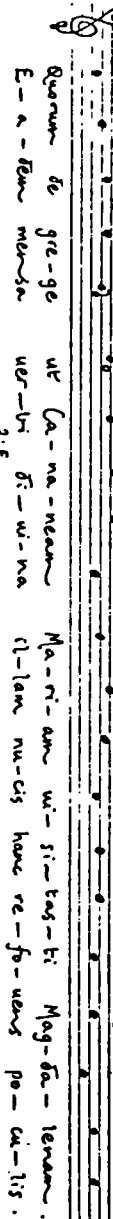
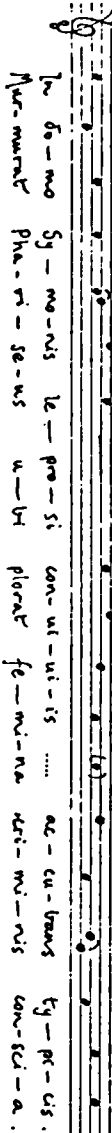
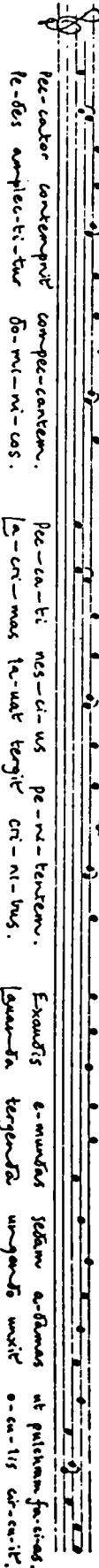
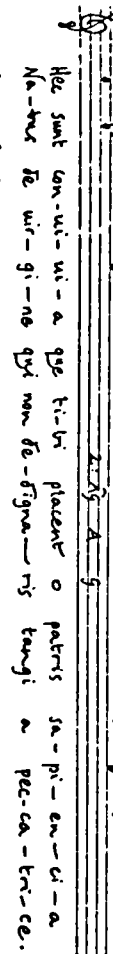
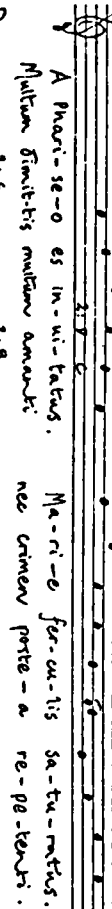
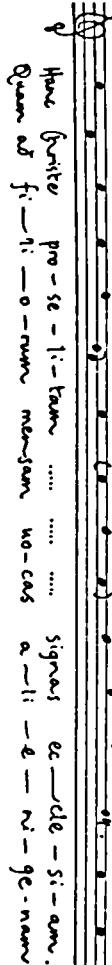
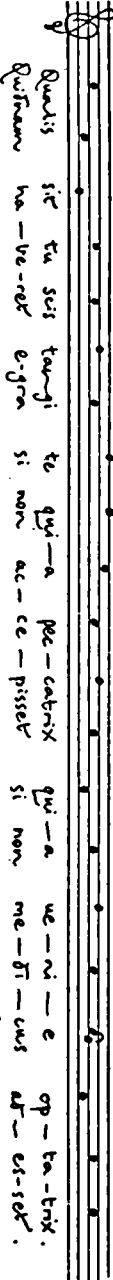
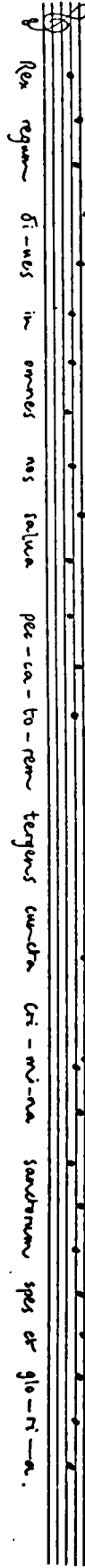
Ergo [nos] tuos clientu - los ag - nos - cas te - cum manu - ros fac ut a - steamus o - uili - a u - bi agunt monachum ag - nos - ca.

Nunc ar - mo - nius cunctis pe - ne e - xacti pre - ca - mur ut e - xi - tati a seculo re - pe - ri - amur tuum clementi - am.

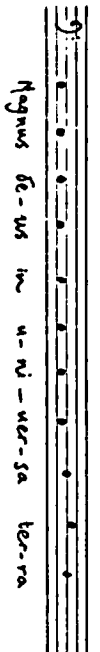
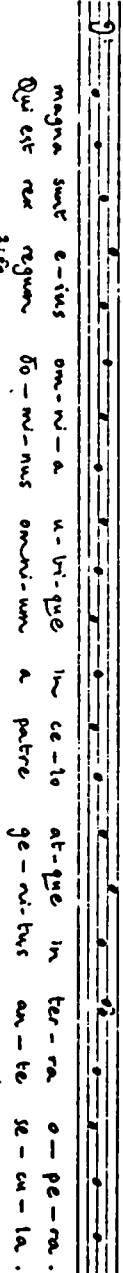
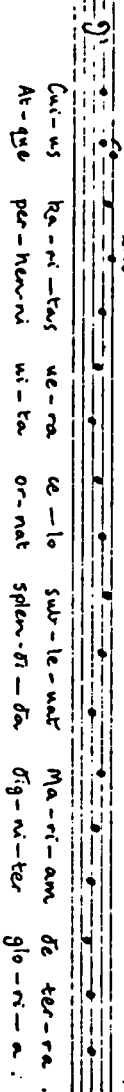
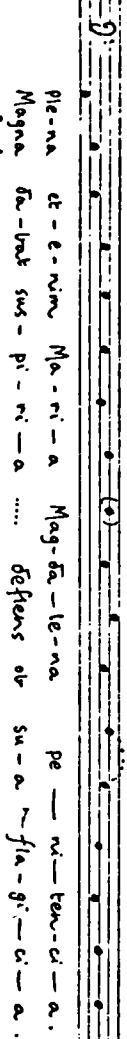
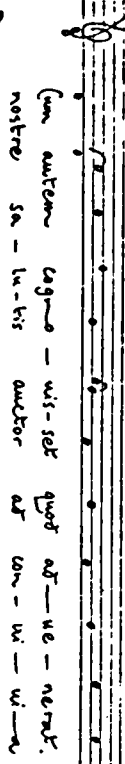
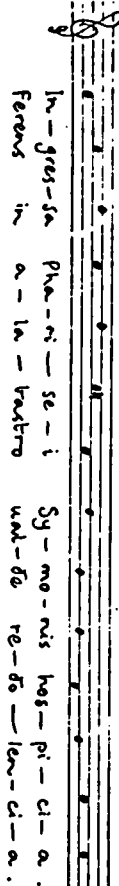
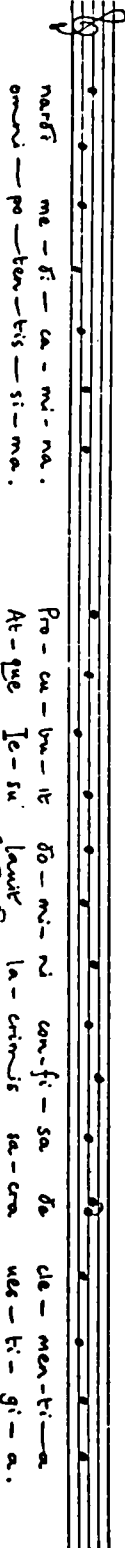
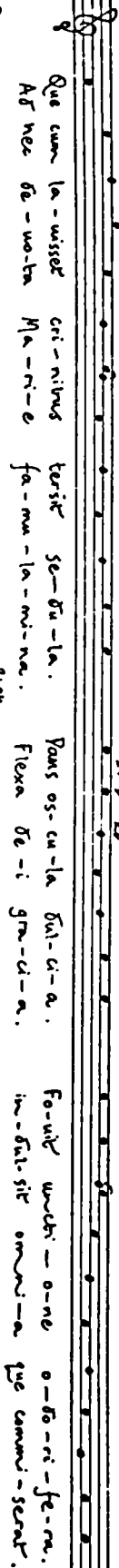
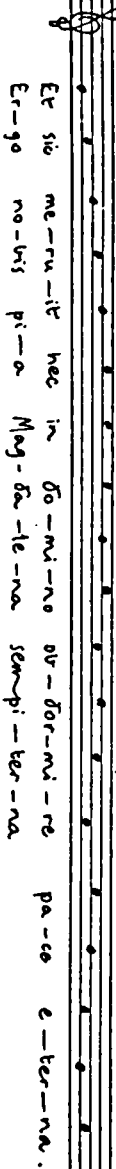
Archigram hactenus a - moue ut pos - si - mus sub - i - re te su - ce - pe - li - regna

Comple - ta nostra ca - me - na tecum ca - namus do - mine pe - petion in - bi - la - ni - na.

186. Laus tibi Christe qui es creator (Mn 289) [S. Mary Magdalene]

1⁹2¹⁴
133¹⁴
144²¹
215¹⁹
206¹⁰⁺¹⁰⁺¹⁷
10+10+177¹⁹
198¹⁰⁺¹⁰
10+1010¹³
1611²¹
2112³⁰
30

187. Magnus deus (M. 289) [S. Mary Magdalene]

2^{2a}3¹⁸4¹⁹5¹²6¹⁴7⁷⁺¹⁵8¹³⁺²⁺¹¹9¹⁹

— Mane primæ salvati (M¹⁹⁴²¹) [S. Mary Magdalene (also Easter)]

1⁷ 7 7 7

Mane prima sal-va-ti surgens de-i fi-li-us nostra spes et glo-ri-a.

2

Victo re-ge sce-le-ris re-d-it al-ter in-fen-s cum summa vic-to-ri-a.
Cuius re-sur-rec-ti-o omni ple-na gau-d-ō con-so-latur omni-a.

3

Resur-gentis i-ta-que Ma-ri-a Mag-dā-le-na facta est pre-nun-ti-a.
Fereus fenit fracti-bus e-ius morte tristi-bus expec-ta-ta gau-d-ō a.

4⁷ 7 7 7 7 7 7

O ve-a-ti o-cu-li quis regem de-cu-li morte iam de-po-si-ta prima est in-ta-i-ta.
Hec est il-la fe-mi-na cuius curda crimi-na ut fenit ves-tri-gi-a eius la-wt gra-ti-a.

5⁴ 4 4 4 4 4 4 7

Quemplorat et mens orat factus clamat quod cor a-mat Ihesum super omni-a.
Non ignorat quem a-dorat quid pre-cetar sed de-le-tur quid mens timent concu-a.

6

O Ma-ri-a mater pi-a stella maris ap-er-la-ris o-perum per meri-ta.
Matri feniti co-e-quata dum fu-is-ti sic vo-ca-ta sed ho-no-re sal-ut-ta.

7⁸ 8 8 8 8 8

Il-la mundi imperatrix sed tu ve-a-ta pec-cat-rix le-ti-ci-e pri-mor-ti-a fud-is-ti in ec-clesi-a.
Il-la crimi-fu-it porta per quam lux fu-it e-xor-ta tu re-sur-gentis nunti-a mun-dum replet le-ti-ci-a.

8⁸ 8 8 8 8 7

O Ma-ri-a Mag-dā-le-na audi nota laude plena ap-er fenitum chorum itum clementer con-ci-li-a.
Ut fons summe pi-e-ta-tis qui te laudat a pec-catis servos suos atque tu-os mun-der da-ta ve-ni-a.

9⁷

Hoc dicit e-ius gra-ti-a.
Amen d-icant om-ni-a.

10⁷

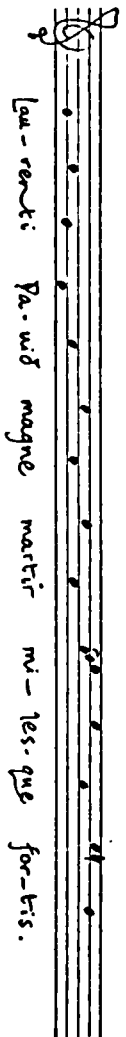
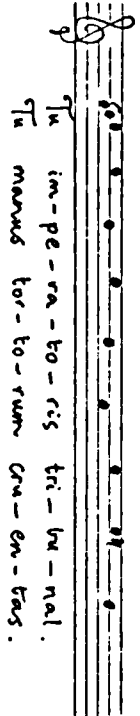
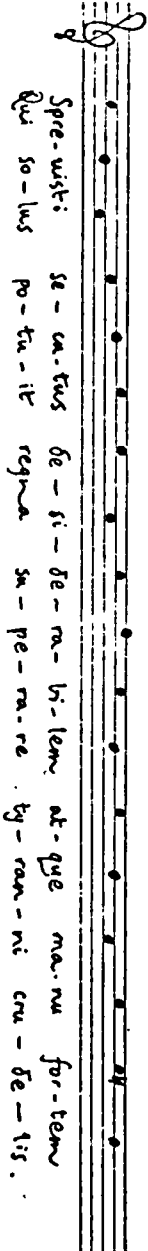
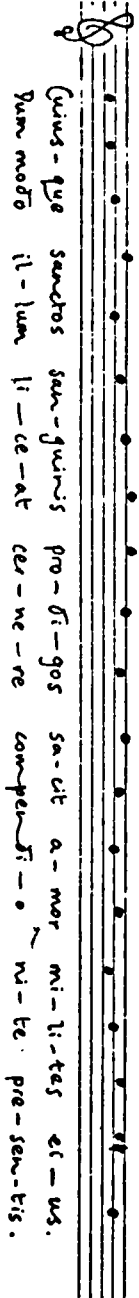
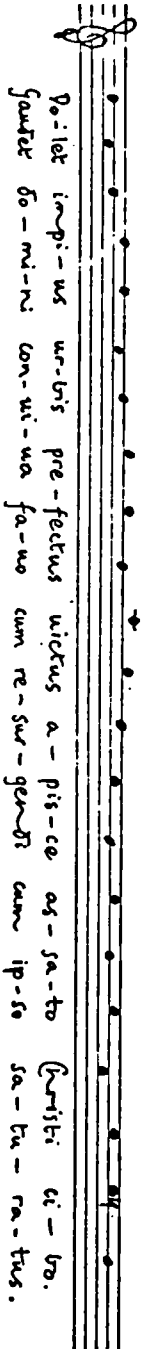
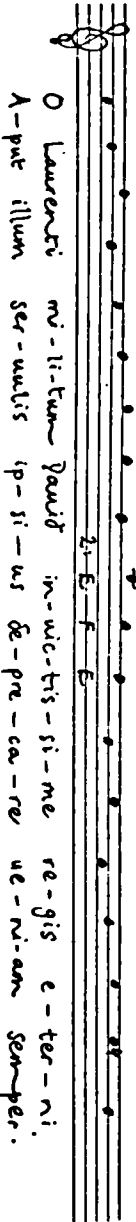
190. Fulget mundo celestis (Mh 1942) [Transfiguration]

17+5
17+5
3¹⁸
4¹⁷
5¹³
7¹²
9¹⁶
10¹⁰⁺⁷
11¹⁶
12³
14¹¹

2¹⁵
6¹⁰
8¹¹
13⁵
15¹³

Fulget mundo celestis lux ho-di-er-na.
Vigne mundo ce-lestis di-e-i fes-ta.
Que for-me dignitas hu-ma-ne sanctis maneat in se-cu-la.
Re-monet ho-di-e (viti transfi-gu-ra-ti-o a-do-randa.
As-sump-it Petri Ia-co-bi et Jo-hannis tes-ti-mo-ni-a.
As-cendit in montem as-sis-tente Mo-y-se et He-li-a.
Transfi-gu-ratus hu-manus cor-po-ris for-ma.
U-ictus transformati splendor et glo-ri-a.
Fuit vesti-menta si-cut nix can-di-da.
O-vi-sta-pescent qui hec vident mi-ra-cu-la.
Hic ait fi-li-us in quo di-lec-ti-o nichil u-nica.
In quo con-pla-... -cu-i et placent ve-ne omni-a.
Gaude fi-delis credens in Deum con-ti-o (viti-a-na.
Con-pa-ti-endo erit con-regnans cum ipso in glo-ri-a.
Alter-ge-tur ab o-cu-lis sanctorum omni-... la-ci-na.
Le-ta-lumbe iusti et ful-geant... lu-ce per-pe-tu-a.
Non erit luctus
Non erit do-lor Non e-rit mo-les-ti-a.
Non cum de-o regnabunt in glo-ri-a.
In qua se-cum regna-re in se-cu-la.
Quot legis et proph-etarum convi-n-e-re dic-ta.
Eius Ecce sic domus de-i ex que eius glo-ri-a.
Quot legi et proph-etarum convi-n-e-re dic-ta.
Eius Ecce sic domus de-i ex que eius glo-ri-a.
Faci-es ei-us ut sol splen-di-da.
O-vi-n-travit e-os nubes lu-ci-da.
Intro-mi-t de ce-lis vox pa-tris-na.
Pax erit summa
Et iocun-di-tas in-erit per-pe-tu-a.
Nos eius concedat omni-potens gra-ti-a. A-men.

193. Laurenti David magne martyr (Mr 289) [S. Lawrence]

1¹⁴2⁹3¹⁸4²⁰5¹⁸6²²7¹⁹8⁷

194. *Laurentii laudata* (M. 1942)1⁷

Lauren - ti lau - re - a - ta.
Te de - cent or - na - men - ta.

2⁹

Marty - rem de - coctum flam - ma - la.
De - fer - ri for - ti - pe ig - ne - a.

3¹⁹

Pun - tor - quens in - ti - ma gau - di - a te con - fortant de - ce - lo mis - sa.
At - tunc ti - bi ag - mi - na ce - li - ca que fru - un - tur de - i - ca vi - ta.

4⁸

In igne te ro - ran - ti - a.
In corde con - so - lan - ti - a.

5¹⁹

Eia mure san - cte martyr fa - mi - li - a tu - a te ro - gat de - uo - ta.
Et tecum pos - sit e - pu - lis splen - di - da ci - bra - ri. re - gis in - men - sa.

6¹⁴

Pu - ci - a mul - tum il - la pran - di - a spon - sa - ti - a.
Sa - tiunt cor - da mun - da glo - ri - a sem - pi - ter - na.

7¹²

It - lie (unite ... nostra iunge sol - lem - ni - a
I - tri le - ti te vi - de - a - - mus in - au - la

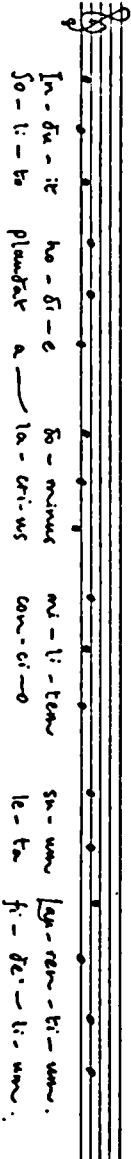
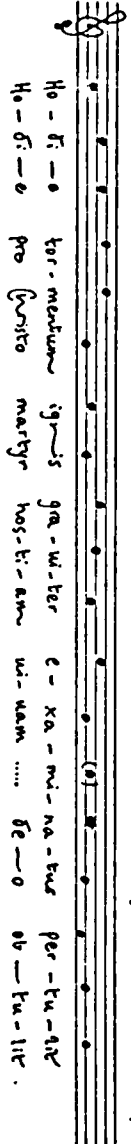
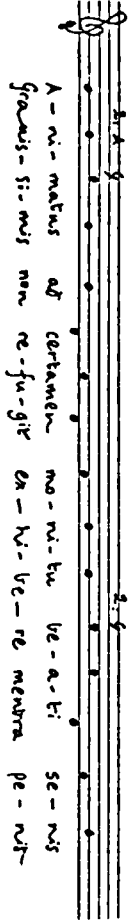
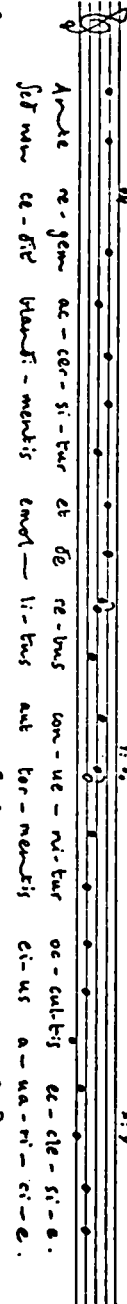
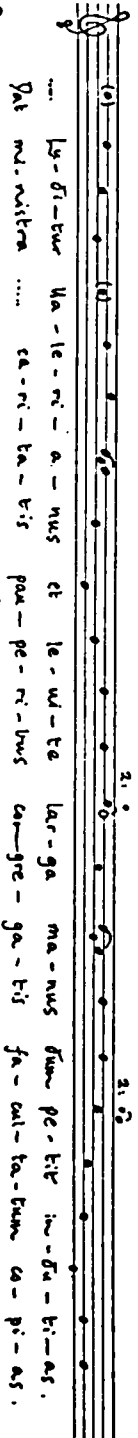
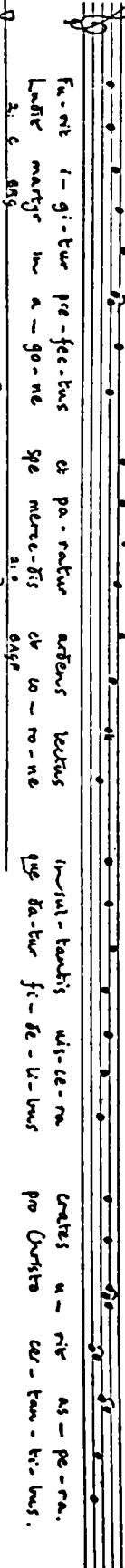
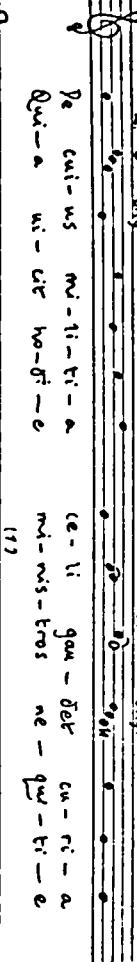
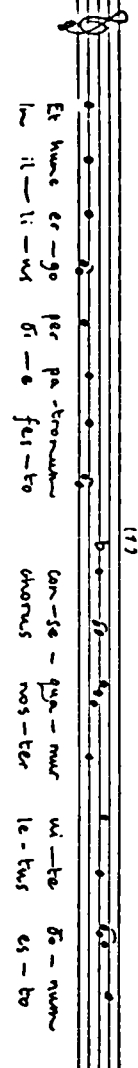
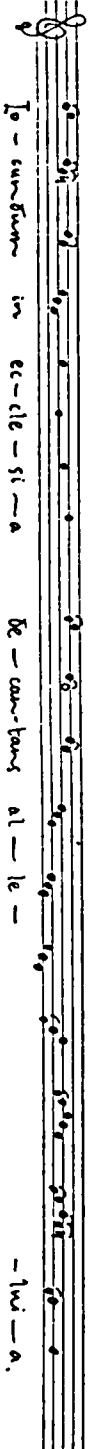
8¹¹⁺⁴

Qua gau - det Lauren - ti - us per e - ter - na.

Al - le - lui - a.

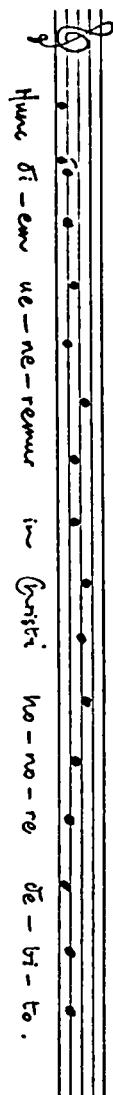
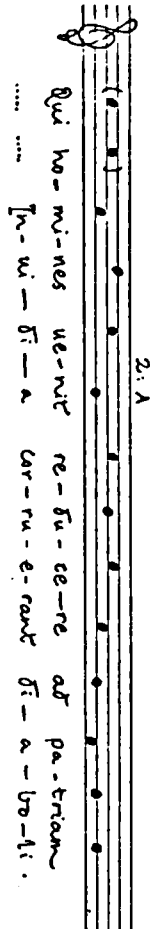
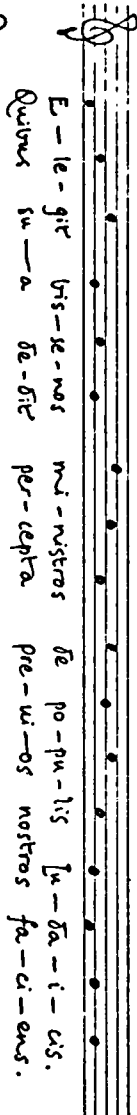
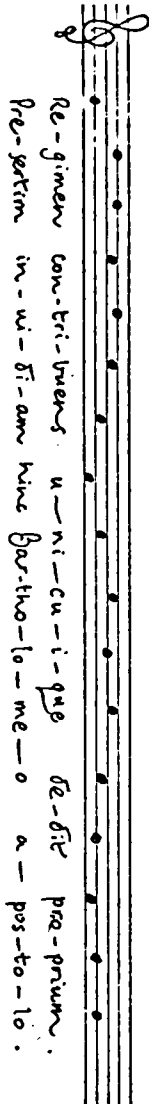
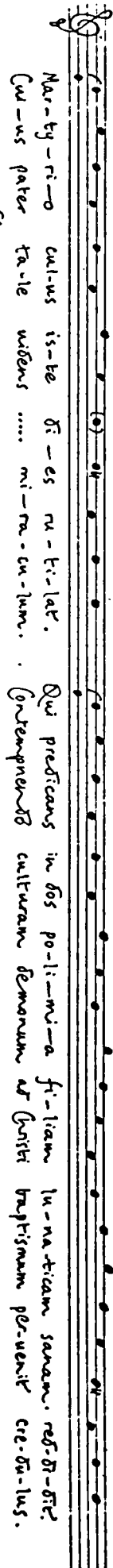
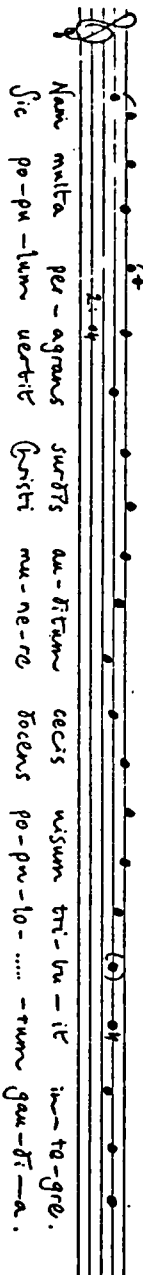
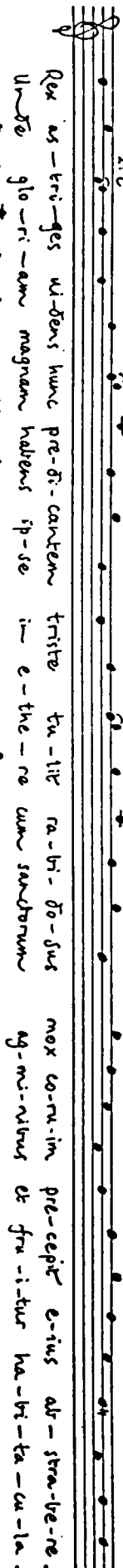
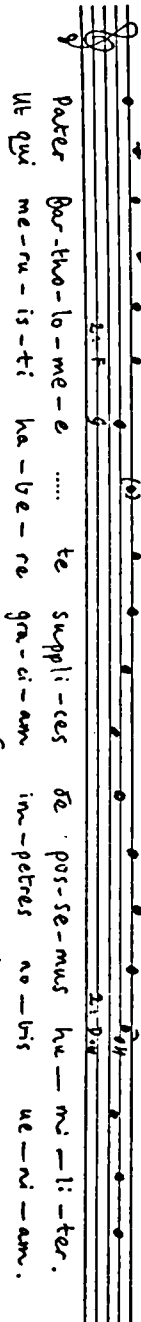
196. *Stoia iocunditatis* (M¹ 19421) [S. Lawrence]1¹¹

ste - la io - cur - di - ta - tir al - le - lu - a.

2¹⁸In - du - it ho - di - e do - minus mi - li - tem sa - um leg - rem - ti - um.
So - li - to plangit a - la - ri - us can - ci - o le - ta fi - de - ti - um.3¹⁹Ho - di - o tor - men - tum ignis ga - bi - ter e - xa - mi - na - tus per - tu - rit
Ho - di - o pro (vinto) martyr hos - ti - um vi - nam de - o ab - tu - lit.4¹⁶A - ni - ma - tus ad cer - tam - mo - ri - tu ve - a - ti se - nis
gra - vis - si - mus non re - fu - git ex - hi - ve - re men - tra pe - nit5²³Ar - de re - gem ac - ce - si - tur et de re - bus can - ve - ni - tur oc - cul - ti - et - cle - si - a.
Ist men ce - dit blas - phi - me - tis emul - li - tus aut tor - men - tis ci - us a - na - ri - ci - e.6⁸⁺⁸⁺⁷Ly - di - tur Ma - le - ri - a - nus et le - vi - ta lar - ga ma - nus flum pe - tit in - du - ti - as.
Pat mi - nistra ca - ri - ta - tis pau - pe - ri - bus car - ge - ga - tis fa - cul - ta - tum co - pi - as.7⁸⁺⁸⁺⁷⁺⁷Fa - cit i - gi - tur pre - fec - tus et pa - tratur ar - dens velut in - sul - tandis vi - si - ra cre - tes u - rit as - pe - ra.
Lutit martyr in a - go - ne spe mere - tis et co - no - ne que da - tur fi - de - li - bus pro Chri - sto cer - tam - ti - bus.8⁷⁺⁷Pe - cul - us mi - ti - ti - a ce - li gau - det cu - ri - a
Qui - a vi - cit ho - di - e mi - nis - tros ne - qu - ti - e9⁸⁺⁸Et huic er - go per pa - trum can - so - que - mur vi - ta do - num
In il - li - us di - o fei - to chor - us nos - ter le - tus es - to10⁸⁺⁸

Io - sur - sum in ec - cle - si - a de - can - tans al - le - lu - a.

198. Hunc diem veneremur (Ms 289) [S. Bartholomaeus]

1^b2¹⁴₂₂3¹⁷₁₇4¹⁷₁₇5¹³⁺²²₁₂₊₂₂6²¹₂₀7¹⁹⁺¹³₁₉₊₁₃8¹⁹₂₀9²⁵₂₀

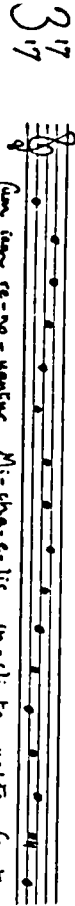
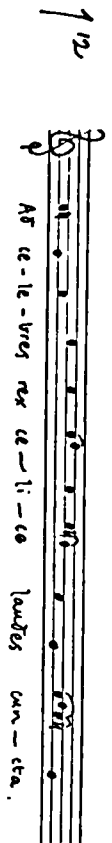
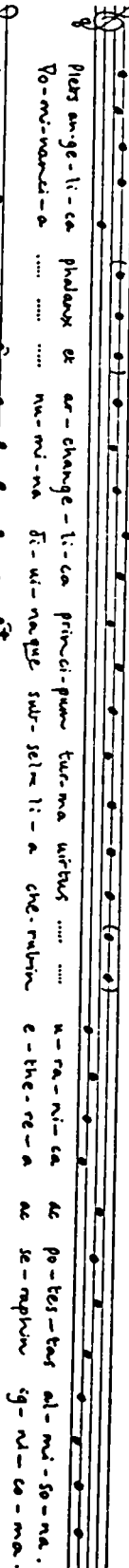
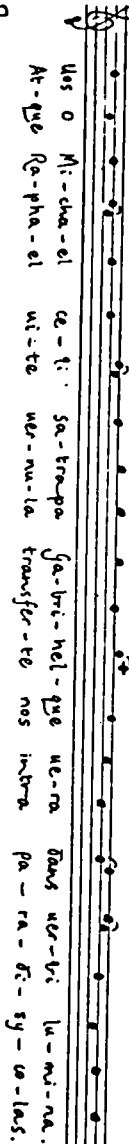
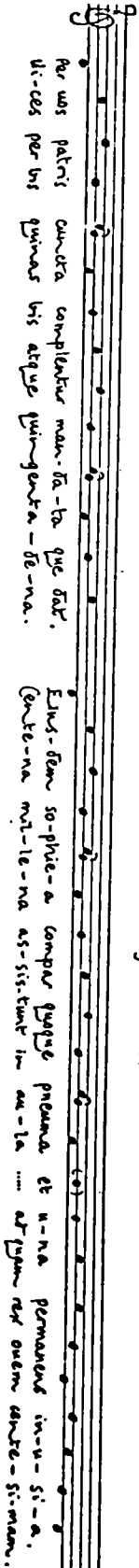
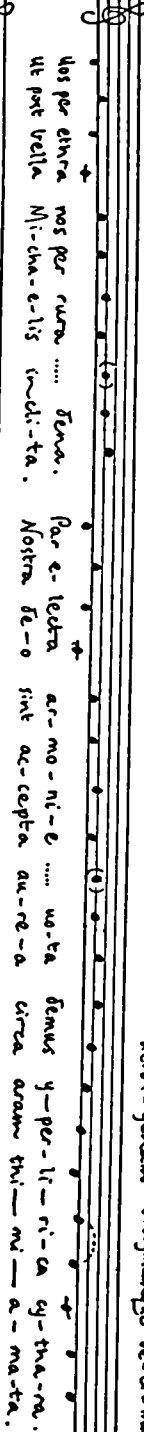
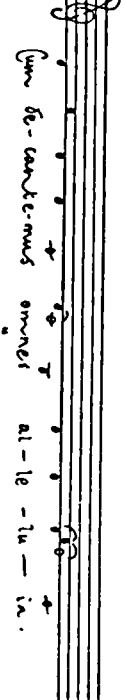
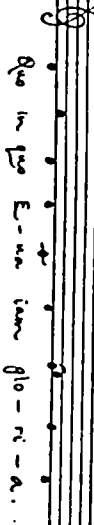
200. Alludat letus (Mr 289) [S. Maurice]

1⁹

Al-lu-dat letus or-de psallens pi-e dul-ci-ficem nunc al-le-lu-ia.

2⁹+8Carmi-na concerpans tin-nu-la melle-a iungens or-ga-na.
Ipsam Christo hi-ni-a-mata vox canat mensque pla-ci-da.3²⁵O quam ve-ne-randa coe-lenda tremenda tri-ni-tas a-do-...randa et de-i-tas a-na-...
Quam po-li-ag-mi-na ni-ue-a iu-stant lympa-ri-zantes li-ni-ca ... mo-da-lam-na.4²¹An-ge-li-ca et ar-change-li-ca turba canit cu-i no-ce so-cunda.
sanctus sanctus sanctus et do-minus de-us omni-potens regens in secla.5³⁰A-pos-to-li-ca laudat nunc ar-mi-na marty-num pugnæ agnatum confes-sorum ac virgi-num li-na.
Quibus so-ci-a-ta te-gi-o The-ve-a ho-fi-e pro Christo ce-sa nunc lau-re-a-ta o-ros ym-nizat6⁶⁺⁶⁺¹²O quam dul-ci-si-ma o quam lar-gi-fi-u-a do-mini clemen-ci-a tanta nu-li-a.
... Qui tam lu-ci-da solvens fi-e u-na de o-re le-vi-a-tian leuat ad as-tra.7³⁴Gaudet phalarx ce-li-ca lucra sub-ci-piens tam ve-a-ta e-xul-tat tellus ac flangi-tur ip-sorum patro-ci-n-a.
Plangit turba pi-ce-a e-reptum partem a sua pe-na quid do-les omnes non pe-ni-re O in-felix in-vi-fl-a.8⁸⁺⁸⁺⁹O Ma-ri-ci dum in cu-ri-a te pos-centum er-ra-ta pi-e ex-cusa uir-tutumque ... da mo-ni-li-a.
O ex-u-pe-ri et can-di-de in-noens atque victor curata-que turba laudan-cium au-gi-te pre-ca-ta.9⁷⁺²²Qui iam stel-li-ge-ra-ta me-nu-is-tis pa-la-ci-a nobis li-li-o-sa fla-gi-ta-te camp-es-tri-a.
Ipsito quo ar-ma-ente in-vi-la sim-phoni-a-ca pangimus au-ro-sa in po-li di-vi-fl-ma a-men.10²³

A-ue nunc iam le-gi-o al-ma o-ma-ni-zans se-cu-la per-curata al-le-la-ia.

201. Ad celestes rex celice (M²⁸⁹) [S. Michael]5²⁹6³¹7²²8¹⁴⁺¹⁵⁺⁷⁺¹⁰⁺¹⁰9¹⁰⁺¹⁰⁺¹⁰10⁹

204. Summi regis archangele (Mr 289) [S. Michael]

1ⁿ

Summi re-gis — ar-cha-nge-le Mi-cha-el
— In-ter-de que-sumus nos-tris pre-ci-us.

2^o 9⁺ 10

Te namque pro-fi-te-mur es-se, su-per-no-num prin-ci-pem — ci-vi-um.
Tu de-um or-se-cra pro no-bis ut mut-tat au-xi-li-um in mi-se-ri-s.

3^o 8⁺ 8⁺ 11

I-tem te-nes per-pe-tu-i po-ten-ciam pa-re-di-si omnes ci-ves te ho-no-rant su-pe-ri.
Princi-pa-tus et po-tes-tas a do-mi-no ti-bi da-ta pec-ca-tes sal-vi-fi-ca-re a-ni-mas.

4^o 23

Tu in templo de-i tu-ri-ba-lum au-re-um vi-sus es ha-bu-is-se ma-ni-lus.
In-de scan-dens ua-por a-ro-matum plu-ri-mum per-me-rit au-te con-spe-ctum de-i.

5^o 31

Quando cum dra-co-ne magno — con-mi-sisti pre-li-um fan-ti-lus il-li-us a-mi-nus ar-stro-nos-phi-mas
Hinc cum ma-xi-mum a-ge-tra-tur in ce-lo si-len-ti-um mi-li-a mi-li-um di-cebant sa-lus re-gi do-mi-no.

6^o 11⁺ 11⁺ 20

Au-di nos Mi-cha-el an-ge-le summe,
Tu nos-tros sa-lvi-el hostes pro-ster-ne,



tu parum des-cende de po-li-secle nobis fe-re-nto opem do-mini atque le-namur in-dul-gentia.
tu Rapha-hel eg-ri-s as-ser me-de-lam mor-tis ab-ster-ge noxas di-lu-e nosque fac in-ter es-se ju-sti-s.

7^o 10

be-a-to-rum ci-vi-um no-strorum. A-men.

205. Supertant atmonicam (Mn 19421) [S. Denis]

1¹⁶
Super-nam ar-mo-niam usque ju-ver-nante mu-si-ca.

2¹⁵
[S]o-nando cre-a-tu-ra laudes de-pro-mat in-ci-tas.
Ger-gi-ta cu-i digna sunt ra-ti-o-ris mu-ne-ra.

3¹⁷
Nunc ergo pal-lamus ai-u-ra ma-gi-fi-cantes anti-ca.
Atque vox ca-na-ra con-ponat rhyth-mi-ca tandem fa-me-ra.

4¹⁷
Et quani-am or-ga-na re-sonant sym-pho-ni-a tri-nu-la.
Cantus ab ar-ce cla-ra ca-pi-at nostri car-di-s in-xi-ma.

5¹⁴⁺²³
Eia in-3-na nunc gal-li-a-ra-nu plebs can-ti-da. Ge-le-ver-rima Pi-o-ni-si-i Macha-bi-i digna re-ta-mento tro-phe-a.
Genuis-a ce-lis in sorte a- -pos-to-li-ca. Quo pi-a ferat in-gi-ter ti-bi in-fra-ngi-a missus huc te gente Pe-las-ga.

6²¹
O quanta tor-men-tum pas-sus ge-ne-ra pro Cantu ex-ti-tit glo-ri-a.
Nam fiamus ac flugel-la se-vasque fe-res car-caris simul tu-lit an-tera.

7⁸⁺⁸⁺⁸⁺¹³
Juera in-dictus in-su-la dum ce-lebrat myste-ri-a presul al-ma Iesus astat ca-ter-na septus an-ge-li-ca.
Et sonata manu pla-ci-da fletus li-ba ferat eius a-go-niam vo-ce clara promit-tens ce-lerem pa-tri-am.

8¹⁴
Hic per-cepta voce of-fi-ci-na sa-cer-ath- -le-ta-
In-jert ce-lo cer-vi-ce ce-sa gaudens a-ni-mam.

9¹³
E-ter-nam Cantus i-bi dant il-li glo-ri-am.

10²²
Re-nitatur se-corum er-ra-ta ci-us pre-ce ve-nigra cuncta per se-cu-la. A-men.

207. Christo inclito (Mv289) [All Saints]

1¹⁹

Unito in-cli-to con-fi-da nos-tra comit me-to-fi-a ag-mi-na.
 laudes om-ni-bus dan-ci-a sacris per hec sa-cra-ta fes-ta-ti-u.

2²²

Ma-re-am primam vox sonet nostra per quam no-bis vi-ta sunt fa-cta pre-mi-a.
 Re-gi-na que es ma-ter et cas-ta sol-ve nostra per fi-li-um pec-ca-mi-na.

3⁹⁺¹¹

An-gelorum con-ci-o casta et ar-change-lorum turba in-cli-ta.
 Nostra de-le-ant ium-pec-ca-ta per-cul-so su-per-na ce-li glor-fi-a.

4⁹⁺⁸

Tu pro-pheta pre-lo lu-cerna es atque pluri-gem propheta
 lu-la-ci-fa nos po-ne vi-a e-mundans nostra cor-po-ra.

5¹⁰⁺⁸

A-pos-to-lorum princeps om-nium et cuncta iuncta cetera.
 Iam cor-ro-bora ve-ra que sumus in-fec-trina plebis pectora.

6⁷⁺⁷⁺²

Ste-phane glo-ri-o-se ra-ti-lans in co-ro-na sancto-rumque marty-rum turba ma-ti-fa.
 For-ci-a da-te verba cor-po-ra e-que for-ma sacra ut hostem vincant ri-te spi-ci-ta.

7¹⁵

Mar-ti-ne in-cli-to et pre-sulum omnis ca-ter-na.
 sus-ci-pe nunc pi-a modo nostra clemens pre-ca-ta.

8²⁴

Re-gi-na vir-ginum pre-ma-xi-ma tu mater es in-corp-ta vir-go et gra-vi-fa.
 sacra-ta do-mi-no et cas-ti-tas nostras servans a-ni-mas munda-que cor-po-ra.

9¹²

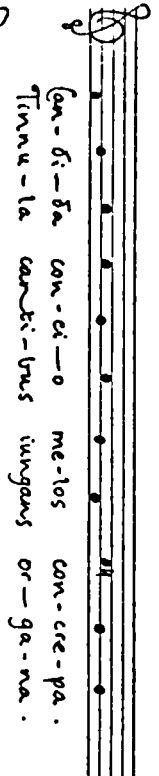
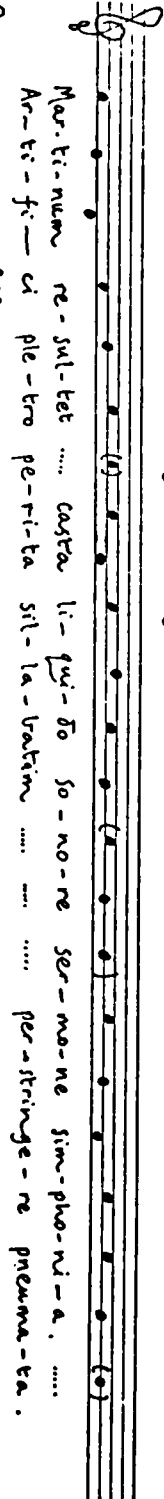
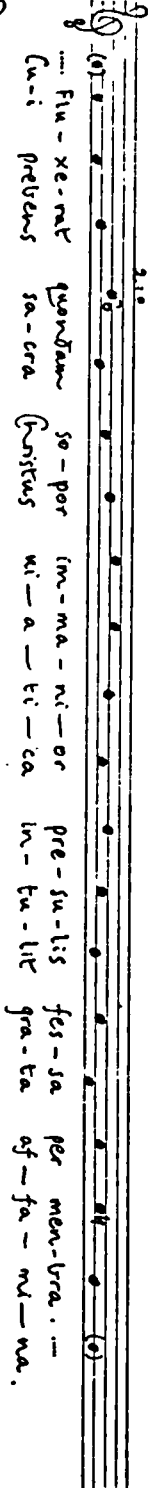
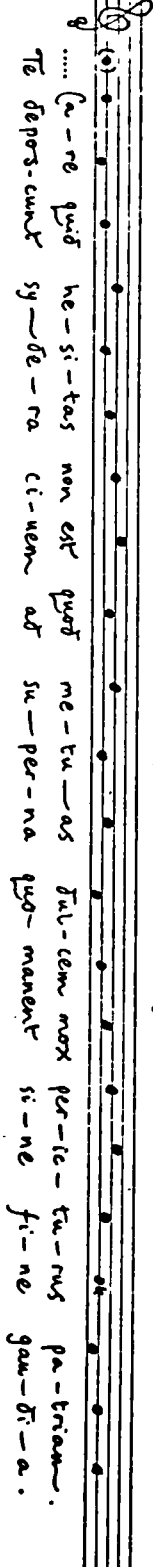
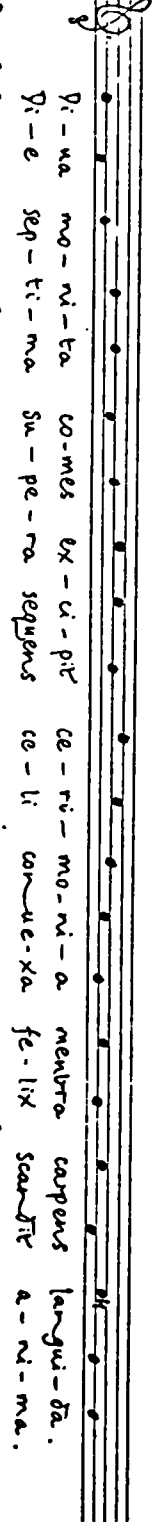
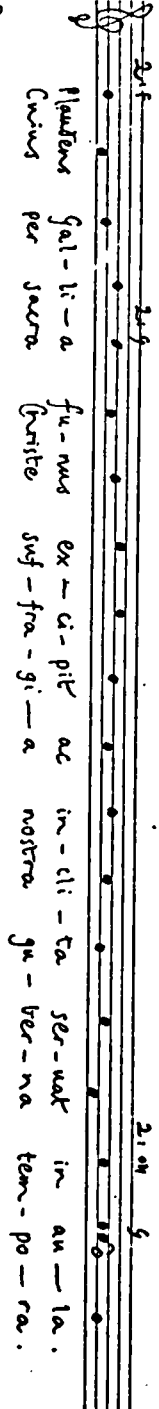
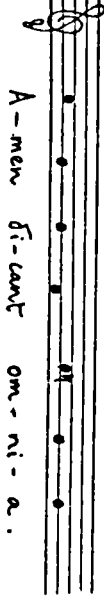
Mo-na-chorum ve-ne-randa suf-fra-gi-a.
 Omni-umque sancto-rum con-tu-ver-ni-a.

10¹⁶

Per pre-ca-ta as-si-du-a nostra gu-vernent tem-po-ra.
 Noque ducant ad su-pe-ra po-lo-rum ve-ra glor-fi-a.

11³

Sub-levant pi-um ag-mi-na a-men re-tem-p-ta.

216. Candida concio (M₂₈₉) [S. Martin]1¹¹2²⁴3¹⁹4²²5²²6¹⁹7⁷

220. Sacerdotem Christi Martinum (M=289) [S. Martin]

1 26
19

Ja-cer-do-tem Chris-ti Mar-ti-num cuncta per or-bem canat ec-cle-si-a pacis ca-tho-li-ca.
 At-que il-li-us no-men omnis he-re-ti-cus fu-gi-at. Pal-li-gus.

2 15
15

Ra-no-ni-a le-te-tur ge-ni-trix ta-lis fi-li-i.
 I-ta-li-a ex-ul-tet al-i-brix tanti tu-ne-ris.

3 18+9
18+9

Et gal-li-e tri-na di-vi-si-o sa-cro cer-tet li-ti-gi-o cui-us es-se de-be-at pre-sul.
 Sed pa-ni-ter ha-be-re se pa-tram omnes gau-de-ant Tu-ro-ni so-li ei-us co-pus fo-ne-ant.

4 16
16

Ha-to Fran-corum at-que ger-ma-ni-e plebs omnis plaude.
 Quibus vi-bendum in-ve-xis do-minum in su-a ueste.

5 14+9
14+9

Hinc re-le-tris est E-gip-ti parti-bus gre-ci-e quo-que cunctis sa-pi-en-ti-bus.
 Qui impar es-se Mar-ti-ni me-ritis se-cunt at-que eius medi-ca-mi-ne.

6 21
21

Nam furres se-dat de-mo-nes-que fugat pa-ra-li-ti-ca menbra glu-ti-nat.
 Et mar-ti-o-rum su-a pre-ce trinum reddit ter-po-ra vi-te pris-ti-ne.

7 3+7+7+7
3+7+7+7

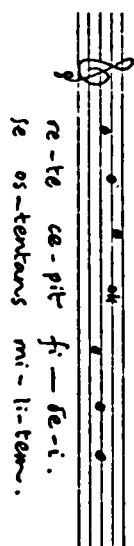
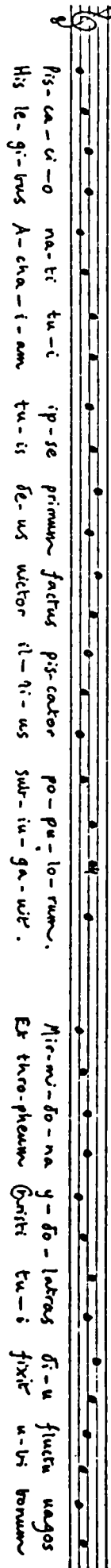
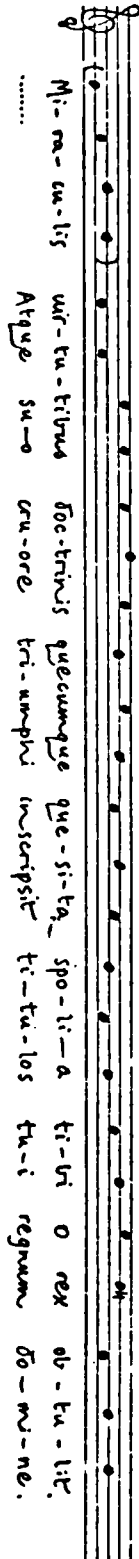
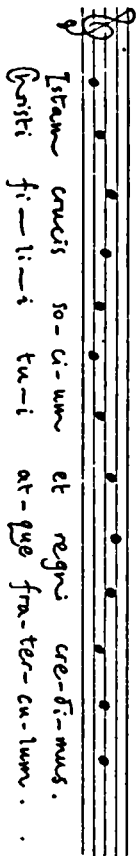
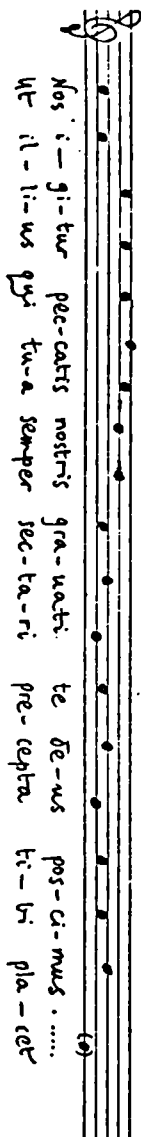
Hic ritus sa-ci-le-gos des-ti-nat et ad Chris-ti glo-ri-am tal ig-ni-bus y-so-la.
 Hic nudis miste-ri-a tra-dit is con-fi-ci-ens pre-di-tus est ce-les-ti lu-mi-ne.

8 11+6+11
11+6+11

Hinc o-ca-tis ac ma-nibus in celum et totis vi-nibus sus-pensus ter-re-na cuncta res-pu-it.
 Ei-us o-ri numquam Chris-tus de-fa-it si-ue ius-ti-ci-a vel quicquid ad veram vitam per-ti-net.

9 24
24

I-gi-tur te cuncti pos-ci-mus O Mar-ti-ne ut qui mul-ta mi-ra-hic os-ten-dis-ti.

223. Deus in tua virtute (M^o 289) [S. Andrews]1²⁶2²¹⁺²¹
3²¹⁺²¹3²⁷
2²³4¹³
3¹³5¹⁸
1¹⁹6¹⁴

25. Sacrosancta hodie (M-289) [S. Andrews]

1¹⁷

Sa-cro-sancta ho-di-er-ne jes-ti-wi-ta-tis pre-co-ni-a.
 Yi-gra-lau-de u-ni-ver-sa ca-the-go-ni-zet ec-cle-si-a.

2¹¹⁺⁷

Mi-tis-si-mi san-ctorum san-ctis-si-ma ex-co-len-do me-ni-ta.
 A-pos-to-li An-fre-e ad-mi-ra-bi-la pre-fu-ge-n-tis gra-ti-a...

3¹¹⁺¹¹⁺¹⁸

Hic ac-cepto a Jo-hanne bap-tis-ta puf-venisset qui tol-leret pec-ca-ta mor-tuis in-trans ha-bi-ta-cu-la a-a-di-ebat e-to-rya.
 In-ven-to-que fra-tre su-o bar-to-na in-ve-nimus a-lt-o-rum Mes-siam et dixit e-um ad fal-ci-fuam sal-va-toris pre-sen-ciam.

4⁸⁺⁷

Hunc per-sen-ctum na-ni-a (bis-ti) uo-ca-wit ele-men-ci-am.
 An-tem pis-candi com-munus dig-ni-ta-te a-pos-to-li-ca.

5⁸⁺⁸

Huius a-ni-mam post cla-ra fes-ti pas-chal-is tem-po-ra.
 sancti spi-ri-tus pre-cla-ra il-lus-tra-wit po-ten-ci-a.

6¹³

Ad pre-di-can-dam po-pu-lis pe-ni-ten-ci-am.
 Et re-i-patris per-fi-i-um cle-men-ci-am.

7¹⁴⁺¹³⁺⁸⁺⁷

gra-tia-la-re er-go tanto pa-tre a-cha-i-a. Il-lus-trata ei-us salu-to-ris doc-tri-na ho-no-ra-ta mul-ti-mu-lta
 Ex tu gemens plo-ra-rix car-ni-fex e-ge-a te lu-es in-fu-na-eterni tenet e-ter-na et An-drea-am fe-li-ci-a

ut-tu-m fre-gu-en-ti-a...
 per crucem manent qua-di-a.

8²²

Iam regem tuum spectas iam a-do-ra-s iam in ei-us con-spec-tu... An-fre-a stas.
 O-bo-rem su-a-wi-ta-tis iam as-pi-ras qui di-wi-ni a-ma-ris a-ro-ma-ta dat.

9¹¹⁺⁵⁺⁸

Dis er-go nobis in-vi-ta fal-ce-do spi-rans in-ti-ma ce-lestis wi-te val-sa-ma.

227. Congaudentes exultemus (M²⁸⁹) [S. Nicholas]

1¹⁵
 Congaudentes exultemus no-ba-li con-fer-ri-a.
 At ve-a-ti Mi-cho-la-y fel-ti-ma sol-lampni-a.
 Qui in cuius ad-huc iocundis ser-mone te-ti-ni-a.
 At pa-pillas ce-pit summa pro-ma-re-re gau-di-a.

3¹⁵
 A-fo-licious am-ple-xatur li-te-rarum sta-di-a.
 A-li-e-nus et inu-enis ab omni las-ci-wi-a.
 Fe-lix con-fes-ser cuius fu-it sig-ni-fi-cis
 Re-ge-m pro-vestus pre-sen-tis sub-li-matur ad summa fa-ri-gi-a.

5³⁰
 Erat in eius a-ni-mo pi-e-tas e-xi-mi-a et o-pres-sis in-pen-dit mal-ta ho-na-fi-ci-a.
 Auro per e-um ur-gi-num tol-li-tur in-fa-mi-a atque patrie e-a-rumdem le-na-tur in-o-pi-a.

6²⁹
 Quodam naute na-wi-gantes et contra fluctu-um se-wi-ci-am luctantes na-ri-pe-ne dis-so-lu-ta.
 Iam de wi-ta des-pe-rantes in tanto po-si-ti pe-ri-cu-lo climacter no-ce-tiunt omnes u-na.

7⁸⁺⁸⁺⁷
 O be-a-te Mi-cho-la-e nos ad maris portum tra-he te martis au-gus-ti-a.
 Trahe nos ad portum maris tu qui tot au-xi-li-a-nis pi-e-ta-tis gra-ci-a.

8⁸⁺⁸⁺⁷
 Paucis clamarum nec in-cassum ee-ce quidam di-cens ad-um ad uestra pre-si-di-a.
 Statim auro dactis gra-tia et tem-pestas sit se-da-ta qui-e-ue-nit ma-ri-a.

9⁹
 Ex ip-si-us tuum manat uncti-o-nis co-pi-a.
 Que in-fir-mos omnes sanat per ei-us suf-fra-gi-a.

10⁸⁺⁸⁺⁷
 Nos qui sumus in hoc mundo vi-ci-orum in pro-fundo iam passi nau-fra-gi-a.
 glo-ri-o-se Mi-cho-la-e ad sa-lu-tis portum trahe te-bi pax et glo-ri-a.

11⁸⁺⁷⁺⁴
 Ipsum nobis uncti-onem im-pe-tres a be-ni-gno pre-ce-pi-a.
 Que sa-na-uit la-si-onem mul-torum pec-ca-minum in ma-ri-a.

12¹⁵
 Cuius festi-num ce-le-brantes gaude-ant per se-cu-la.
 Et co-remet e-os (unites post wi-te cur-ri-cu-la al-le-lui-a.

229. *Adest namque dies alma* (M₂₈₉) [Common of Saints]

1¹⁶₁₅

Adest namque d̄-es al-ma et magno gau-di-o ple-na
In qua sancta de-o grata conga-jet ee-cle-si-a

2³²₃₁

Ho-di-e ce-les-tis le-ta-tur turba que glo-ri-am cantat in ex-cel-sis no-ce dul-ci-so-na om-ni-sympho-ni-a.
Ho-di-o po-lorum sancta ag-ma-na col-laudant regem. Deum nostrum natum ex vir-gi-ne sancta Ma-ri-a.

3¹⁷₁₆

A-ue in-cil-te martyr fusti Be-rigne flos pul-cher-r-me
Tu ves-ti-gi-a fusti se-cu-ritus es fi-de de-uo-ta.

4¹¹⁺¹¹⁺⁷₁₁₊₁₁₊₇

E-terni regis a-deptus es regna Iam grati-la-ris in domo su-pe-ra pos-sidens sedes al-mas.
Iam posu-la-mus et poscimus u-na Ad-u-na tu-o sancto suf-fragi-o con-sonas voces nostras.

5¹⁰⁺⁶₁₀₊₇

O ve-a-te o sancte Be-rigne sal-u-a ca-ter-uam hanc.
O ve-a-te o sancte Be-rigne laus ti-li in glo-ri-a.

6¹⁴₁₈

Nos u-na me-re-amur sancta po-lorum templa
Pos-si-de-re le-ta cer-nentes al-ma gau-di-a que sunt ple-na.

7¹⁴₁₄

Sit de-o laus ho-nor et lu-la-cio ca-sta
Qui regnat per om-ni-a se-cu-lorum se-cu-la

8⁷

amen d̄-cant om-ni-a

231. Alma cohortis unæ laudum (Mlu 289) [Common 4 Sancti]

Al-ma cho-ors u-na laudum Jo-no-ra nunc pro-me pre-co-ni-a.

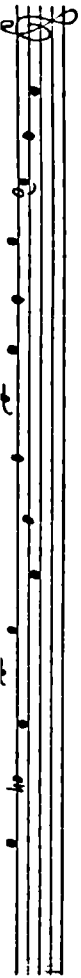
Quis en sig-nus ru-ti-lat In-li-a-nus ut lu-na so-lus sy-de-ra.
Me-r-to-num est m-n-fi-ca ra-di-ans i-dem sa-cra pre-ro-ga-ti-ua.

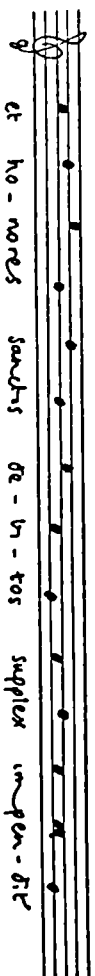
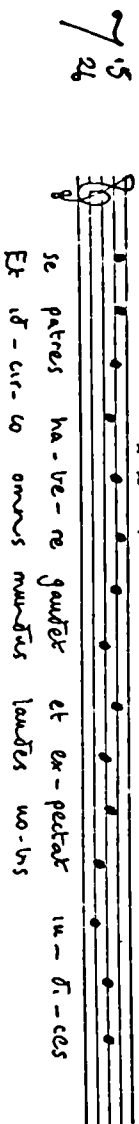
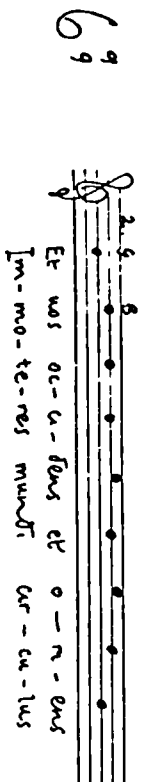
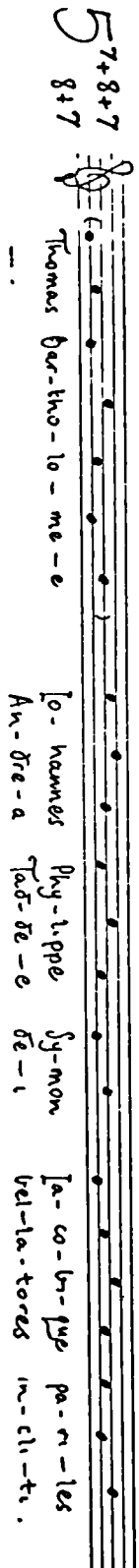
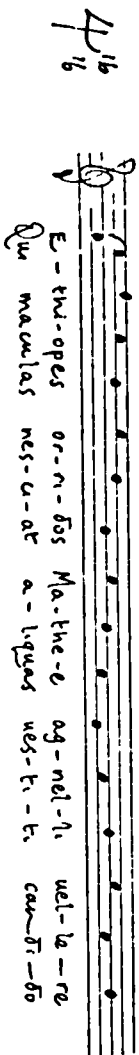
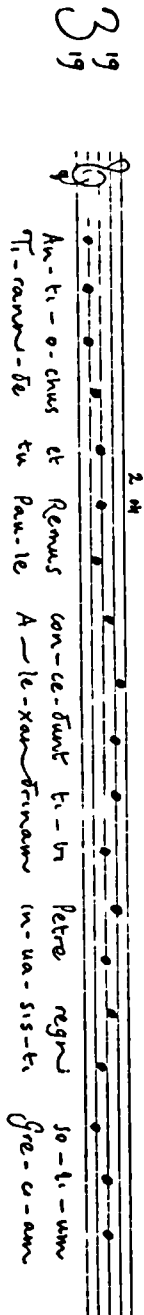
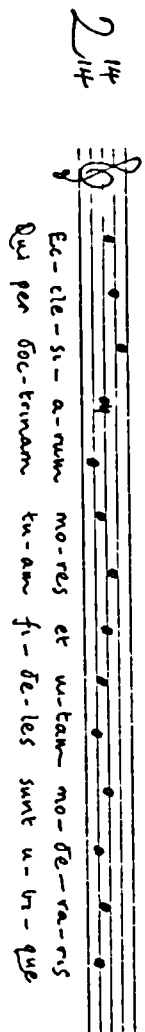
Nunc iam so-phie misti-ca or-nant nure dog-ma-ta qua ful-sit m-ti-da lu-cu-lenter per ampla or-bis cli-mata.
Ue-in nec-nun fructi-fe-ra se-uit di-u-na se-mi-na men-tum per as-ua pel-len-do quoque cuncta notis in-ly-la.
Hinc fa-mu-na fundens di-ua ut po-te ce-les-ti-a-ferens in se lu-mi-na
subi-li-ma-uit ca-tho-li-ca ne-he-menter cul-mi-na sancta per e-lo-gy-a.

Hic nemp eise compo gio-n-e nunc exul-tat inter le-ta-un-da ce-li-co-larum oues con-tu-ver-u-a.
Sub-li-mus erat se-de su-pe-ra ferens u-ta semper in-exhausta sat per sa-lu-ver-ni-na Iusti pas-ca-a.

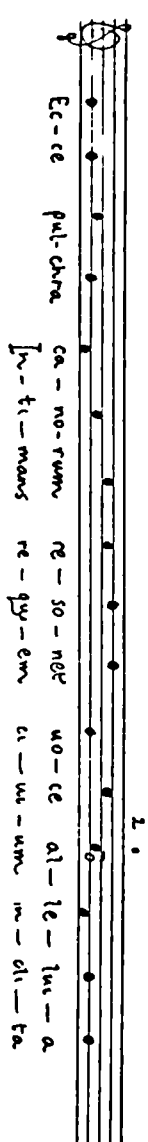
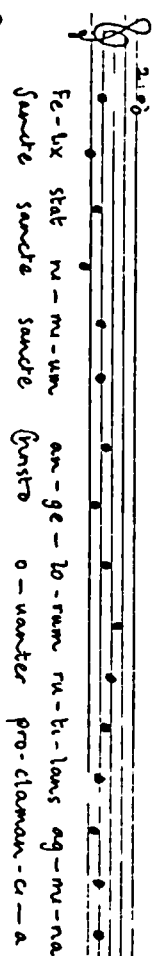
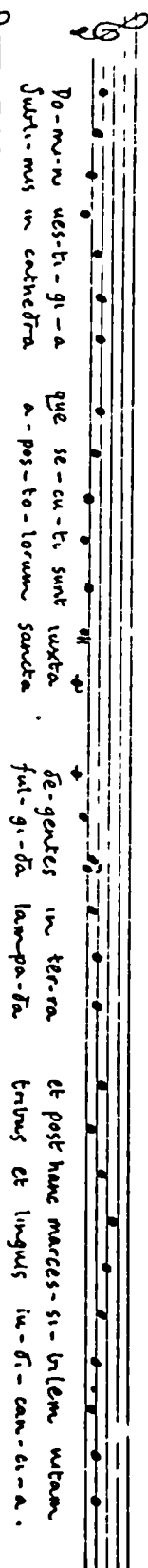
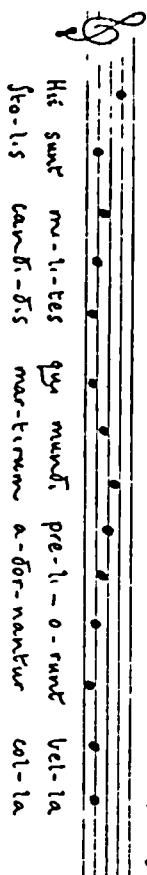
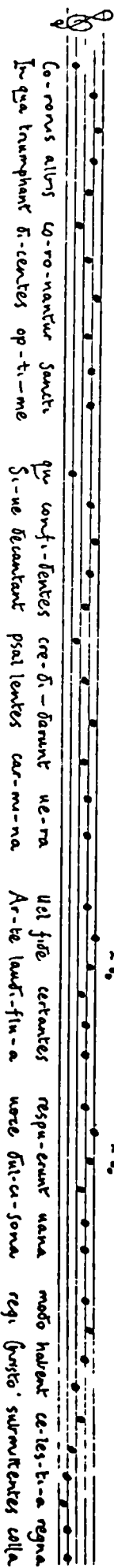
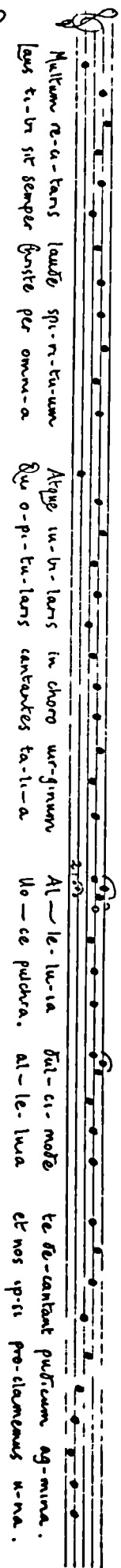
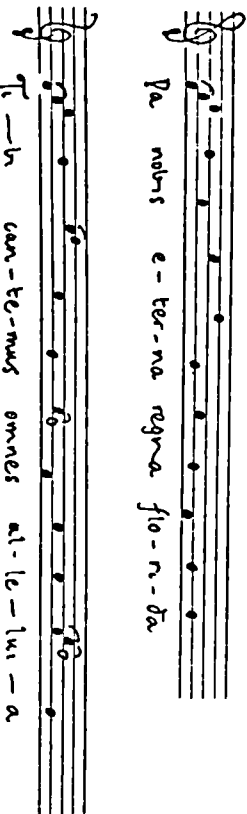
O dignum cuncta laude pre-cel-sa pre-su-lum gemma natum gaudi-a uir-tutum propter me-rita quibus ul-guit ardens uelut lampada
Nis quoque clara hinc et io-cun-da. Pantes o-remus preces et uo-ta. Quo nobis ferat com-moda impetret et e-ter-na posens premia
Quod petit presens ca-ter-na presu-lum gemma. De-uota re-pendens mu-ni-a mente sin-ce-ra. Favens dans si-ly precam in-
Quod et intret pa-la-ci-a stantes sup-prema. Le-ti gra-tu-lorum a-dep-ti po-lo-nun regna. Quo tu-a presu-sistentes

stanci-a scilicet ut po-lorum intret lumina.
hac aula in-ly-lenus in-genti cum le-ti-ci-a.



239. Clære sancto-rium (M^h 289) [Common & Sancts]

244. Ecce pulchra canorum (Mr 289) [Common of Saints]

1¹⁶
1¹²2¹⁶
2¹⁶3⁷⁺⁷⁺⁶⁺⁶
3⁷⁺⁷⁺⁶⁺⁶
(30)4¹⁴
4¹⁴5¹¹⁺¹¹⁺⁶⁺⁶⁺¹⁰
5¹¹⁺¹¹⁺⁶⁺⁶⁺¹⁰
(44)6¹²⁺¹²⁺⁴⁺⁴⁺¹⁰
6¹²⁺¹²⁺⁴⁺⁴⁺¹⁰
(42)7¹¹
7¹¹

251. *Mirabilis deus (M=289)* [Common ♯ G major]1⁹
1⁹

Mi-ra-bi-lis de-us in san-ctis mi-ra-bi-li-a dans ma-gni-fi-ca.
Qui fi-de pre-clara vi-cerunt mun-di gra-vi-si-ma pe-ri-cu-la.

2³³
3³⁴

In-di-cum munus ver-be-ra et tri-um-phan-tes men-te ro-bus-ta ve-ro trans-fu-derant re-gi a-ni-mas.
Er-go tri-um-phant lau-re-a com-ph ca-pi-ta se-cu-ti

recte ves-ti-gi-a agn-sing-u-lans iam Gnith sa-cra-ta.

3²⁶
3²⁶

In-i-as-si-du-e mel-li-fi-ca dant can-ti-ca ei-us per dul-cis-si-ma ple-ni gra-ti-a.
Quorum ce-le-brantes sol-len-ter con-sor-ci-o iun-gi quo me-re-an-tur Gnithus an-nu-at

4⁷

Qui nostra est glo-ri-a

258. Resultet tellus (M^o 289) [Common & Gaudy]

1st 15

Re-sul-tet tel-lus et al-ta po-lorum ma-chu-na In laude patris su-pe-ri re-gendis e-ti-ne-na

2nd 22

Cu-ang-e-lorum cho-ri con-cordes canunt o-bas in po-li re-gi-a.

3rd 24

Ip-si e-ti-am et no-bis san-ctum in-terant pre-co-m-a no-ce so-no-ra

4th 24

Huc laudant ag-ma-na sacra san-cto-rum om-ni-um in-tel-lu-re pa-na-di-si-a-ca.

Et canant can-ti-ca no-na Chris-tum do-minum lau-dan-ti-a per se-ca-la e-ter-na

5th 24

It-lie se-canctus agnum pre-mi-um du-cem cal-can-tem flores per gra-tu-na ros-ci-da.

Ste-lis al-bis ful-gi-da pal-mis or-na-ta ser-ta-gus gestant ca-pi-ti-lus lau-re-na.

6th 16

Temperant nam-que lu-bri-ca huius mundi le-no-ci-m-a sperando pre-sen-ci-a sus-pen-dio sem-per ce-li-ca.

Sp-ri-tas sancti gra-ti-a cuius clara ru-ti-lant do-na quae eter-ne vi-te con-se-lymur ma-gna gau-di-a.

7th 15

Ip-si-us enim af-flatu nostra mundatur in-ti-ma.

Mentibus quous purga-tis cuncta de-lentur cr-mi-na

8th 15

E-ter-na lu-mi-nis claro splen-do-re mi-can-ti-a

Bi-u-m-ta-ti-que summe sem-per as-sis-ten-ti-a

9th 13+9

It-lie tenent se-di-li-a dis-tinctis or-di-nibus di-gnitate con-stru-ta no-bis que sp-erant con-sor-ci-a

10th 19

In de-i-ta-te u-m-ca tri-ni-tatem san-ctam cer-nen-ti-a in glo-ri-a e-ter-na

11th 14

Ab quon nos de-us om-ni-po-tens post ul-ti-ma per-du-cat fu-ne-ra

Le-te-mur i-hi per-pe-tu-o cum an-g-e-lis ip-si-us ad dextram

Amen cuncta in u-ber-lo per-sonent re-dempta

259. Rex celice (Fr lat. 10508) [Ganon & Jaint]

1²⁰

Rex ce - li - ce de - us al - tis - si - me con - di - tor om - ni - um se - cu - lo - rum

2¹¹

Co - ro - na soris pre - mium fi - de - li - um
 Li - ta pax et gra - ti - um vi - uen - ti - um
 Solus pauper om - ni - um cre - de - ti - um

3¹⁶

Sal - u - a - tor de re - demp - tor om - ni - um in te spe - ra - mus.
 Im - men - sa spes et sum - ma a quo ho - na pre - ce - dant om - ni - a.

4¹³

Te sup - pli - us nunc e - xo - ramus et pe - ti - mus
 Ut de - ve - as nostra de - vic - ta pro - pi - ti - us

5⁶⁺⁸⁺¹⁰
 5+7+11

O sacre do - mi - ne sus - ci - pe las an - ge - lo - rum lau - dia - tur ma - le - ta ac pi - a.
 Au - re ve - rugra Pre - ce vo - to sup - pli - ci nostra - que multo ca - ter - na de - vo - ta

6²⁰

Ce - lau - ter - ra quare et mare sol lu - na sy - de - ra ce - l ful - gi - da
 Tu - a - que cre - a - ta o de - us om - ni - a ti - bi ser - uant per se - cla

7⁶⁺⁷⁺¹¹
 6+7+11

Et san - cta ag - ni - ra Te al - laudant a - do - rant sacre rex in hac au - la pre - ci - o - sa
 Fac tu - is gam - di - a Et do - na per se - cu - la san - cta ver - na - cu - la et e - ter - na

8²⁰
 19

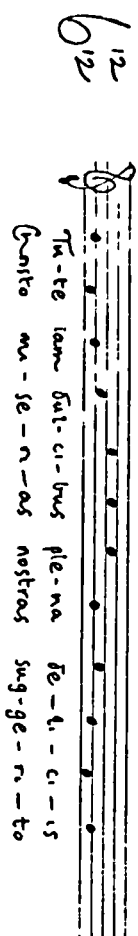
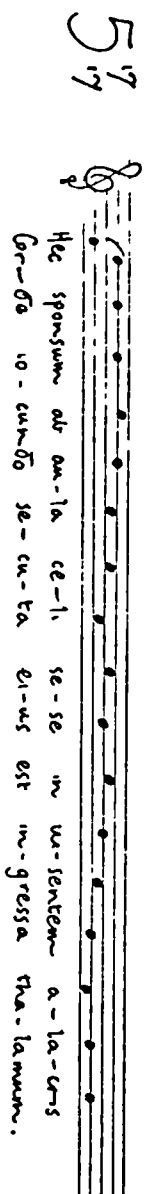
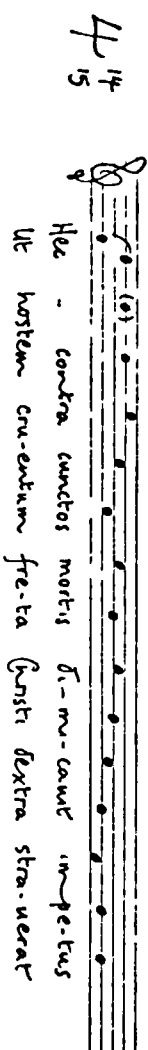
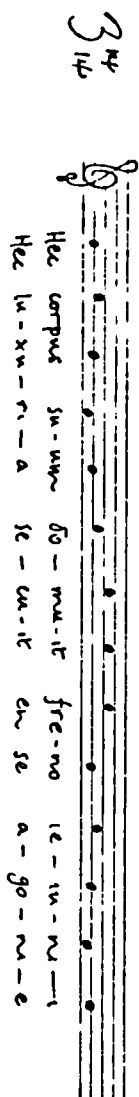
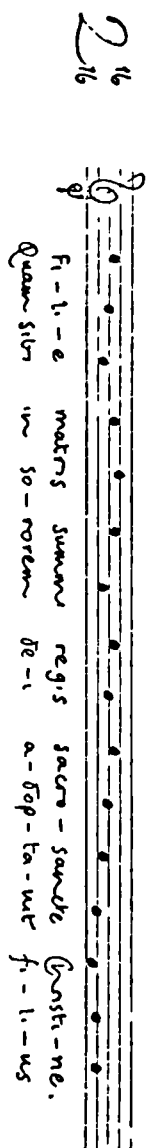
Que per - ma - ne - ant om - ni - um pa - ce ac si - ne fi - ne te an - nu - en - te.
 Tu - bi pla - ci - ta at - que ac - cep - ta fi - mus - si - ma cur - ra per se - cla

9²⁴
 22

Hon - or, et vir - tus, for - ti - tu - do lau - di et in - pe - ni - um. da - - cu - que ma - xi - mum
 Ti - bi do - mine nunc et sem - per. et per in - fi - ni - ta se - cu - la nom - se - cu - la

10⁶

Ti - bi do - mine nunc et sem - per. et per in - fi - ni - ta se - cu - la nom - se - cu - la

263. *Virginis venerande* (Mv289) [Common of Saints]

-Eya fratres personemus (M-1942) [Translation of S. Agatha]

1 *2 A 5th*

E-ya fratres per-so-nemus regi regum cariti-ca
I-m-antes me-lo-di-a su-peros ar-mo-n-ca

3

Nostra cuius festum iu-ra per-cit ec-cle-si-a
Surti-mata pro ip-si-us corporis pre-sen-ti-a

5

Nostum fu-it quod ha-remus cur e-xistis in-vi-da
Tu fu-ra-ms omnes sanctos sed non ju-de per-fi-da

7

Avisit luxus et que mundum vorat a-na-ri-ci-a
Iam habundè regnat in his Iathane ma-li-c-a

9

Qua do-cente nostre carni mens existat do-mina
Et vi-vante premat eius for-tis mo-li-muna

11

Virgo nitens atque potens im-pe-ratrix A-gatha
Cuius nomen pe-ne-travit orbis huius cli-mata

2 *2nd*

Hoc in di-e marty-rs sunt A-ga-the sol-temu-a
Li-be-ri prece cuius credi-tur hec pa-tri-a

4

Lugens il-lam te fa-teas a-nu-sisse gre-ci-a
Quam se gaudet as-se-cutam Th-naens pro-vi-ci-a

6

Tu que gaudet spe-ci-a-li gaudi-o Ca-thari-a
Gaud-i-que tu-a melos temperat modas-ti-a

8

Avisit fastus qui seductos per trahunt ad u-ti-a
Et sal-uatrix Iusto dante nobis ad-sit gra-ti-a

10

Pax tranquillet et co-nectat pa-ris con-cor-di-a
Sic as-tantis et o-rantis popu-li pre-cor-di-a

12

O-ra spon-sum tuum fac-ta semulis pro-pi-ti-a
Et ut no-bis quibus gaudet ad-i-pis-ca gaud-i-a

A — men.

- Vitam petiit beatus Helias (M. 1942) [S. Elias & Regio]

1ⁿ

Vi-tam pe-tri-it ve-a-tus He-ly-as

2ⁿ

Pa-ro men-tis vo-to ce-li es-se da-rem si-bi
So-lo te-nus pro uol-un-tes da-tur o-ra-ti-o

3ⁿ

Per u-gil ie-junans tremens ter-ra-re-a pa-tri po-ri-cla
Mun-dane lu-bri-ca huius des-pi-ci-ens ui-te gaudi-a

4ⁿ

Ad te deum spec-ta-to-rem men-ti-um pre-e-le-git su-um u-a-tri-cum.
Atque te-um com-men-do ce-li-ca .. pos-si-de-re car-ta-ver-n-a

5ⁿ

horror ingit nullus e-rit ad ul-ti-mum ig-no-ra-tur om-ne oc-ci-dum.
Flo-ri-geras in sedes a-ni-me sed or-tant curat ce-li-co-le

6ⁿ

Au-li-ca ilu-endo or-nat lau-re-a ve-a-ta capi-ta au-ro texta germa ex-pres-a
Al-ve-scentes sto-le su-a-us-si-me col-la de-lorant ap-te leua dextraque tu-a parat sacris-si-ma.

7ⁿ

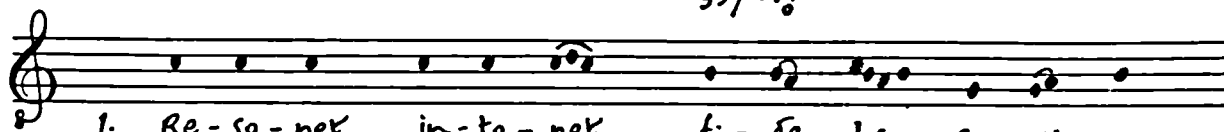
re magni-fi-let gratu-ter agmen fi-de-li-um
Ius-to re-mu-ge te-nentem iu-ge im-pe-ri-um

8ⁿ

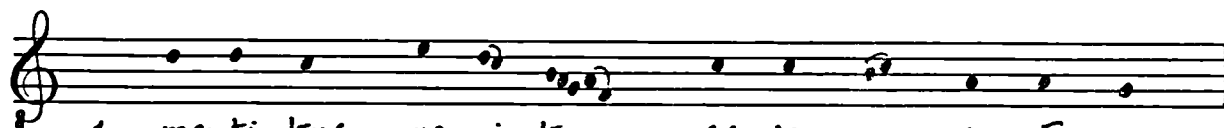
Con-reg-na-do sem-per u-e-um

Resonet intonet

357. 0

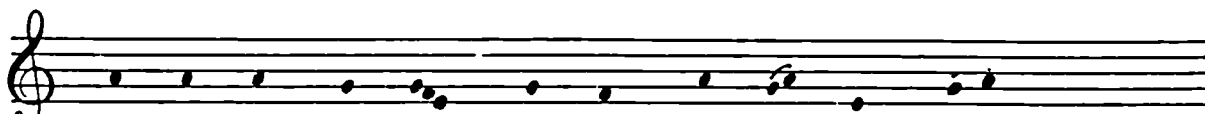


- | | | | | |
|----|------------|-------------|-------------|-----------|
| 1. | Re-so-net | in-to-net | fi-de-lis | con-ci-o |
| 2. | Na-tus est | fac-tus est | par-ti-ceps | ho-mi-nis |
| 3. | Ge-ni-tus | ce-li-tus | ex cor-de | pa-tri-o |
| 4. | Ip-se lux | Ip-se lux | pa-ter ex- | i-mi-us |
| 5. | No-nus rex | no-na lex | no-uel-la | gra-ci-a |
| 6. | Que si-ne | cri-mi-ne | na-tus de | fe-mi-na |
| 7. | Munda fit | pu-ra sit | hec er-go | con-ci-o |



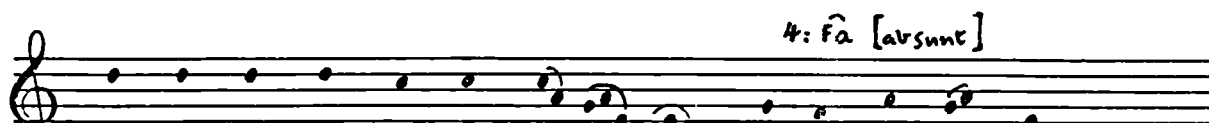
- | | | | | |
|----|-----------|------------|---------------------|------------|
| 1. | menti-bus | uo-ci-bus | sol-tem-p-ni | gau-di-o |
| 2. | rex pi-us | fi-li-us | Ma-ri-e | ur-gi-nis. |
| 3. | est e-rit | fu-e-rit | si-ne prin-ci-pi-o. | |
| 4. | pro-pri-e | fi-li-e | pa-ter et | fi-li-us. |
| 5. | et re-gis | et le-gis | no-na sunt | om-ni-a. |
| 6. | ab-lu-it | de-stru-it | e-mun-dans | om-ni-a. |
| 7. | an-di-at | sen-ci-at | qui d-i-cat | lec-ci-o. |

Da laudis homo



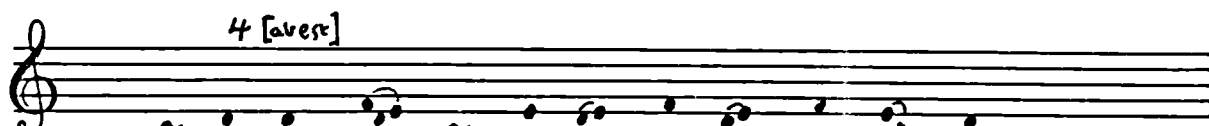
1. Da lau-dis ho-mo no-ua can-ti-ca o
2. Est de-us quod es ho-mo sed no-uus ho-mo
3. Fit de-us quod es so-la gra-ci-a o
4. Cor-po-re de-us na-tus est i-bi o
5. Ver-bum quod e-rat in prin-ci-pi-o o
6. Glo-ri-a pa-tri sit in-ge-ni-to o

4: Fa [absunt]



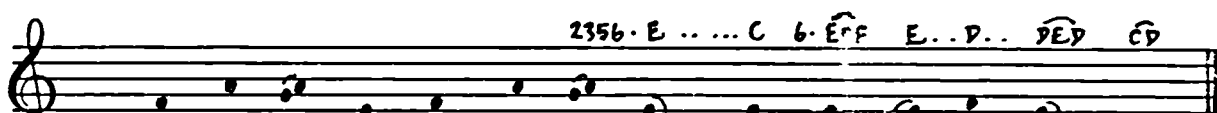
1. Fa quod da-ta ti-bi sunt no-ua gau-di-a
2. ut sit ho-mo quod de-us nec ul-tra ue-tus
3. ut fi-at quod il-le est iam fer-me-ri-ta
4. ut nas-ca-ris tu quo-que spi-ri-tus i-bi
5. uir-gi-nis in u-te-ro uer-bum fit ca-ro
6. na-to quoque ho-di-e e-ius fi-li-o.

4 [absent]



1. o no-ua no-ua no-ua no-ua gau-di-a
2. o po-ne po-ne po-ne po-ne ue-te-rem
3. o e-ia e-ia e-ia e-ia fit quod es
4. [o ho-mo] ho-mo ho-mo ho-mo nas-ce-re
5. o uer-bum uer-bum uer-bum uer-bum fit ca-ro
6. o na-to na-to na-to na-to ho-di-e

2356. E C 6. E F E . . D . . D E D C D



1. o no-ua dantur gau-di-a da no-ua can-ti-ca.
2. o po-ne ue-te-rem as-su-me no-uum ho-mi-nem.
3. o fit quod es ui-cemque red-de quod fu-it quod es.
4. o nas-ce-re tu spi-ri-tu ut il-le cor-po-re.
5. o fit ca-ro uer-bum quod e-rat in prin-ci-pi-o.
6. o na-to ho-di-e cum san-cto fla-mi-ne. A-men.

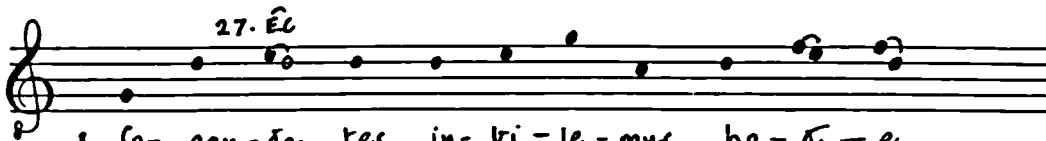
Letarundus exultat

Le-ta-vun-dus e-xultat f.-de-lis chorus al-le-lui-a.
 Re-gem re-gum intacte pro-fu-it chorus res mi-ram-da.
 An-ge-lus con-si-li-i natus est de vir-gi-ne sol de stel-la.
 Sol oc-ca-sum nes-ciens stella semper ru-tilans semper cla-ra
 Si-cut sy-ōus ra-di-um profert uirgo fi-li-um pa-ri for-ma
 Ne-que si-ōus ra-di-o neque mater fi-li-o sit cor-rup-ta.
 Ceōus al-ta li-ba-no confor-matur y-so-po ualle no-stra
 Verbum mens al-tis-si-mi cor-po-rali passum est carne sumpta.
 Y-sa-i-as ce-ci-nit si-na-goga meminit nunquam tamen de-si-nit
 Si non fu-is na-ti-bus cre-dat uel genti-li-bus si-bi li-nis uer-si-bus

es-se ce-ca.
 hec pro-dic-ta

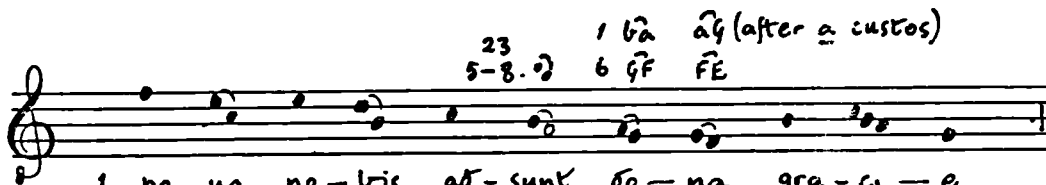
In-fe-lix pro-pera crede uel ue-te-ra cur dampna-be-ris gens mi-se-ra.
 Quem do-cet li-t-te-ra natum consi-de-ra ip-sum ge-nu-it pu-er-pe-ra.

Congaudentes iubilemus



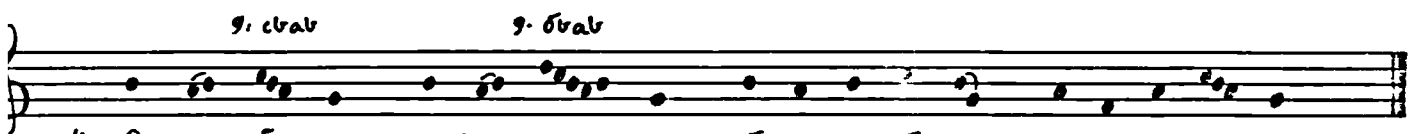
1. Con-gan-don-tes in-bi-le-mus ho-di-e
2. Na-tus e-num no-bis est rex glo-ri-e
3. Ut ex-pul-sis se-dibus e pa-tri-e

5. O mi-ran-da de-i dis-pen-sa-ci-o
6. Hic as-sumpsit in-du-menta ui-li-a
7. Hunc fu-tu-rum pre-di-ca-uit Da-ni-el
8. Vi-cens il-li pa-ri-es E-ma-nu-el



- 1 no-ua no-bis ad-sunt do-na gra-ci-e
2. no-stre fac-tus par-ti-ceps sub-stan-ci-e
3. re-pa-ra-ret man-si-o-nem glo-ri-e

- 5 de-us e-rat cui-us e-rant om-ni-a
- 6 carnem nostram quis au-di-uit ta-li-a
7. quem Ma-ri-e nun-ci-a-uit Ja-bri-el
8. magnus e-rit et rex e-rit Is-ra-el

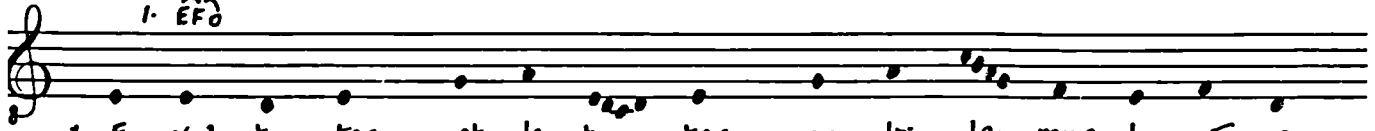


4. Quia E-ua mater se-ua de pa-ra-di-so ex-pu-lerat nos.
9. Lector le-ge hoc de re-ge qui regit omne die iube domne.

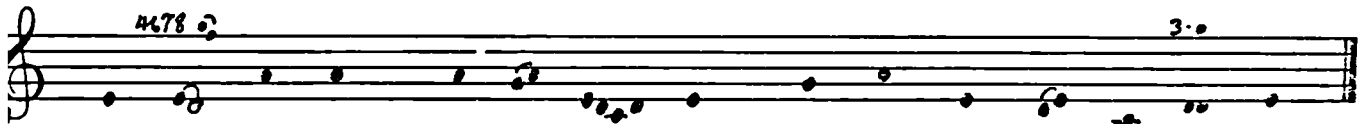
Exultantes et letantes

26. EF

1. EF



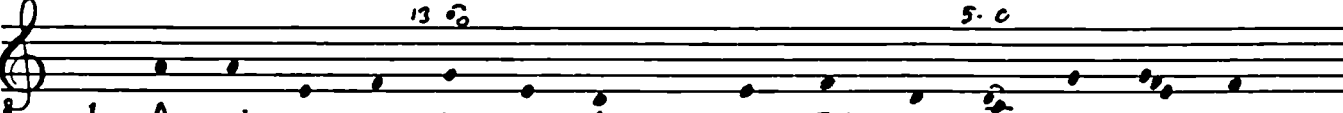
- | | | |
|------------------------|--------------------|------------------------------------|
| 1. E - xul - tan - tes | et le - tan - tes | in - bi - le - mus ho - ō - e |
| 2. No - uns rex est | no - ua lex est | no - ua sunt sol - lemp - ni - a |
| 3. Ho - ō - er - na | lux e - ter - na | reg - na no - bis gau - ō - a |
| 4. Circum uel - lus | ui - ret tel - lus | ma - ō - el uel - lus plu - ui - a |
| 5. Lapis mon - te | ru - tus fon - tem | qui mox u - ver fac - tum est |
| 6. Ta - lis par - tus | qui non ar - tus | ui - o - la - uit uir - gi - nis |
| 7. Uir - ga flo - rem | re - dempto - rem | uir - go pa - rit uir - ginum |
| 8. Uir - go primum | et ad - i - mum | per - mansit pu - er - pe - ra |
| 9. Man - che - us | et Iu - ō - e - us | e - ru - bescant i - g - tur |



- | | | |
|------------------------|---------------------|-----------------------------------|
| 1. ut psal - mis - ta | ō - ut is - ta | ō - es est le - ti - ci - e. |
| 2. no - um regem | no - nam le - gem | no - ua ō - cent gau - ō - a. |
| 3. quos an - ti - quos | i - ni - mi - cus | e - xu - les ef - fe - ce - rat. |
| 4. uir - go uel - lus | tri - bus tel - lus | Chris - tus fu - it plu - ui - a. |
| 5. ex in - tac - ta | matre fac - ta | natus no - bis Christus est |
| 6. es - se ō - e - um | probat e - um | et ex - per - tem cri - mi - nis. |
| 7. et pu - ō - rem | iusta no - rem | non a - mi - sit pris - ti - num. |
| 8. ō - e - um ue - rum | quod est mi - rum | lac - tant ei - us u - ve - ra. |
| 9. u - ni - uer - sus | et ō - uer - sus | er - ror quo - rum uin - ci - tur |

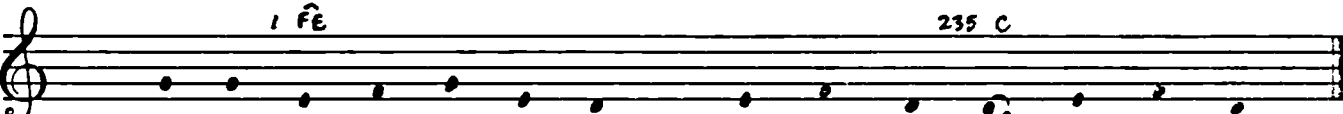
Anni novi circulus

13 5.0



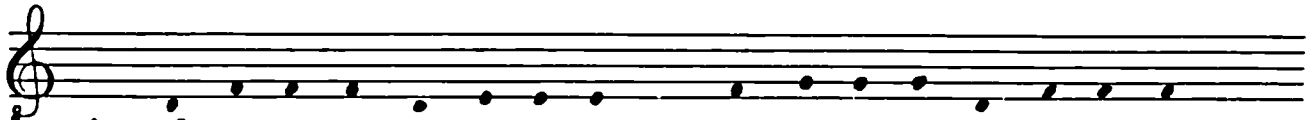
1. An-ni no-u cir-cu-lus	re-dit cum le-ti-ci-a
2. Hac in di-e do-m-nus	rex et sol ius-ti-ci-e
3. Ut ad ce-li gau-di-a	re-por-ta-ret ho-mi-nem
4. De ce-les-ti so-li-o	an-ge-lus e-mit-ti-tur
5. Sal-ue uir-go uir-ginum	sal-ue uir-go re-gi-a
6. In ex-cel-sis glo-ri-a	uox so-nat an-ge-li-ca
7. Fe-cun-da-tis i-gi-tur	castis ge-ni-ta-li-bus
8. Er-go cla-ris uo-ci-bus	de-pre-ce-mur par-un-lum
9. Tu sa-cer-dos pre-ci-pe	tu-que lec-tor in-ci-pe

1 FE 235 C




1. con-le-ta-tur po-pu-lus	con-gam-det ec-cle-si-a.
2. mun-di la-uit fa-ci-nus	car-ris sumpta spe-ci-e.
3. qui su-a cle-men-ci-a	uult pe-ri-re ne-minem
4. qui ta-li col-lo-qui-o	Ma-ri-am ag-gre-di-tur
5. pa-ri-tu-ra do-minum	e-lus ple-na gra-ci-a.
6. or-ta de-i gra-ci-a	mun-di to-nat fa-bri-ca.
7. ue-ra lux ex-o-ri-tur	ex-ce-ta-ta gen-ti-bus
8. ut a ma-lis om-ni-bus	ser-uet is-tum po-pu-lum.
9. lec-ci-o-nem ar-ri-pe	au-di-entes re-pri-me.

Natali regis glorie



1	Na-ta-li re-gis glo-ri-e	le-ta-tur ce-li cu-ri-a
2	Tris-ta-tur hostis im-pi-us	gaudet genus mor-ta-li-um
3	Sa-nauit quod pe-ri-e-rat	carnis in-dutus pal-li-o
4	Nos traxit ab ex-i-li-o	nostri mi-ser-tus ho-mi-nis
5	Sub-uenit mi-ra-bi-li-tor	di-uina mun-do pr-e-tas
6	In-duta carne de-i-tas	hamus sub esca la-tu-it
7	O quanta mi-ra-bi-li-a	quam felix matri-mo-nium
8	Ce-le-bratur con-ui-uium	su-perni regis fi-li-o
9	Nouo contemus ho-mini	nouis in-du-ti uestibus
10	Quis unquam uidit ta-li-a	de-us cre-a-tor om-nium



1	Damp-natur dux per-fi-di-e	perit e-ius po-tenci-a.
2	ad-uenit de-i fi-li-us	carnis sumens hos-pi-ci-um.
3	po-nendo quod in-du-erat	nos traxit ab ex-i-li-o.
4	cru-cis la-u-it sus-pen-di-o	hu-manis labrem cri-minis.
5	di-a-bo-li sub-ti-li-ter	il-lu-ditur do-lo-si-tas.
6	et cor hostis ca-pa-ci-tas	hamus mordentem te-nu-it.
7	Christo nubit ec-cle-si-a	ce-le-bratur con-ui-ui-um.
8	hoc pre-di-xe-re gau-di-um	pro-phete uati-ci-ni-um.
9	laudes ca-namus ur-gi-ni	fu-gatis procul sor-di-bus.
10	o in-e-nar-ra-bi-li-a	uenit hoc in ex-i-li-um

Om̃is mundus iocundetur

1. Om̃is mundus iocundetur nato saluatore
 2. Est pro nobis homo factus deus immortalis

1. mater uirgo quem concepit gabrielis ore
 2. quem exiit mundo uenter uirginalis

1. uirgo uirum non agnoscat maritali more
 2. dampnatoris ut periret lex eximia


1,2. Canoris uocibus sinceris mentibus
 ut pro nobis reddat gratias homine

Deus natus ex Maria uirgine.

Natus est, natus est

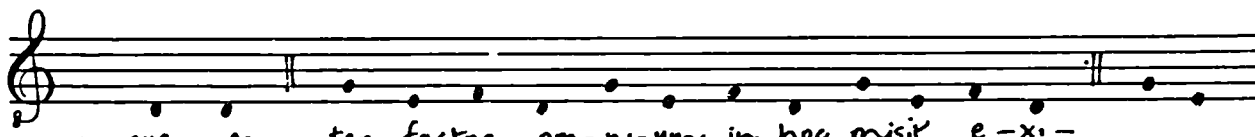
(III/2/ii) 216

2: E F#



1. Na-tus est na-tus est na-tus est ho-di-e do-minus
qui mun-di di-lu-it fa-ci-nus

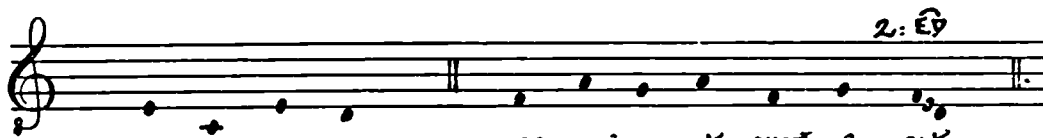
2. I-gi-tur i-gi-tur i-gi-tur mun-da-na fa-bri-ca
iam no-na concrepant can-ti-ca



1. quem pa-ter factor om-ni-um in hoc misit e-xi-
li-um ut fac-turam re-di-meret et pa-ra-di-

2. pax est in ter-ra re-di-ta per pro-toplaustum per-
di-ta or-ta pro-le summi patris ca-ro facta

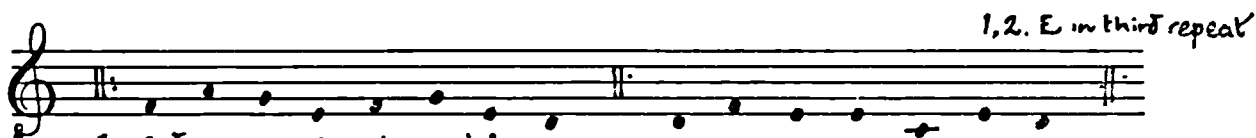
2: E F#



1. -so re-di-erit nec mi-nu-it quod e-rat
a-sumens quod non e-rat

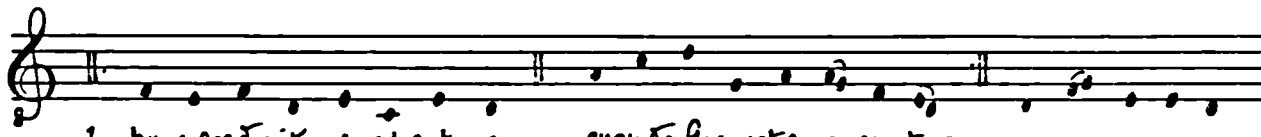
2. car-ne matris ci-pressus ex pla-ta-no
ve-niens a Li-ba-no

1, 2. E in third repeat



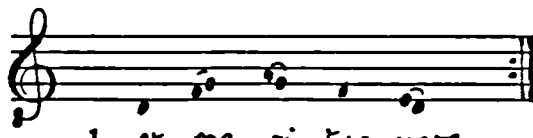
1. sed carnis sumpto pal-li-o ut sponso de thala-mo
in uirginis pa-la-ci-o pro-ces-sit ex u-te-ro
flos de Ies-se uir-gu-la
fructu replet se-cu-la

2. est incli-nata de-i-tas o quanta le-ti-ci-a
ut res-pi-ret hu-mani-tas o et quanta glo-ri-a
quanta dei gra-ci-a
sunt in-ef-fa-bi-li-a



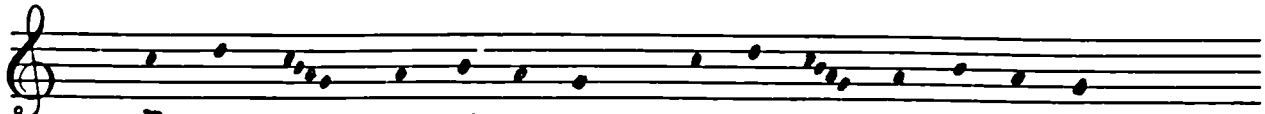
1. hunc pre-dixit prophe-ti-a quando flos iste nasci-tur et mo-ritur mors
nas-ci-turam ex Mari-a di-a-bolus confun-di-tur

2. o na-ti-vi-tas miran-da o stella maris incli-ta ut ad-iu-uet nos
o et di-es ue-neran-da e-ternum florem pro-di-ta

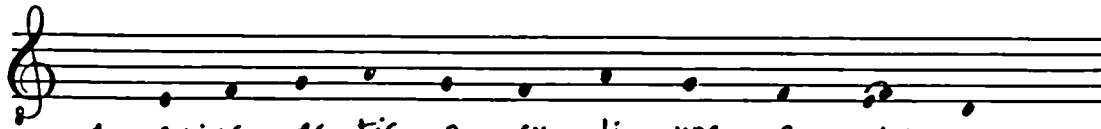


1. et mo-ri-tur mors.
2. ut ad-iu-uet nos.

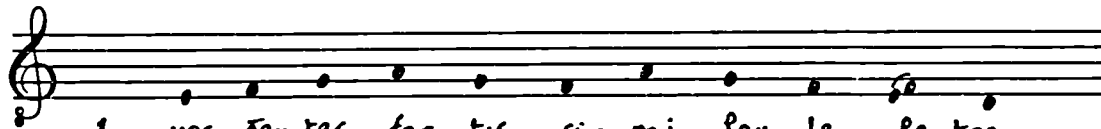
Dicimus ecclesiam



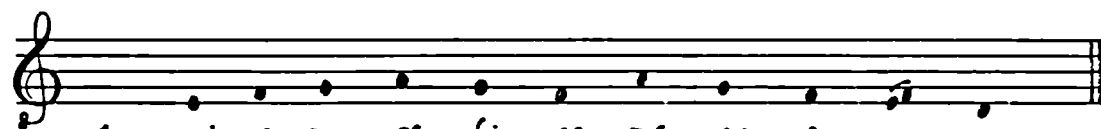
1. Di - ci - mus ec - cle - si - am sponsam re - gis re - gi - am
2. Ge - ne tu - e ru - ve - e marty - res sunt u - ti - que
3. Col - lum fe - rens cli - pe - os di - ci - mus e - pis - co - pos
4. Or - tus est u - til - li - mus sanctorum sanctis - si - mus



1. cuius es - tis o - cu - li uos pro - phe - te
2. im - per - fectus qui li - bet sunt ca - pil - li
3. qui de - fendunt for - ti - ter su - as o - ues
4. qui non caret li - li - is ne - que ro - sis

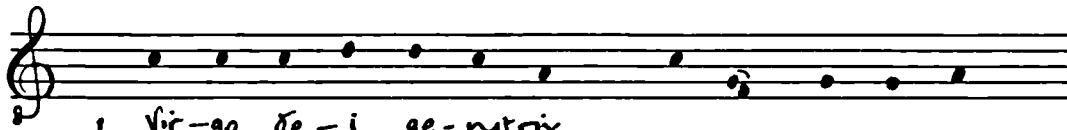


1. uos oñtes for - tis - si - mi Pau - le Pe - tre
2. et mi - no - ris me - ri - ta im - be - cil - li
3. per - sequeñtes ui - ci - a ut le - o - nes
4. nec pri - uantur ar - bo - res su - is po - mis

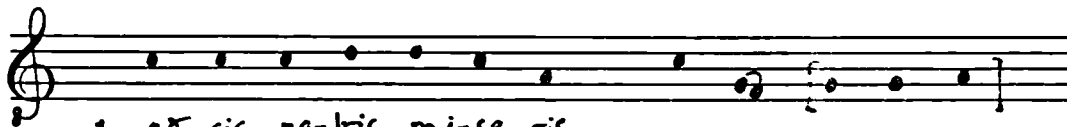


1. qui e - am re - fi - ce - ris as - su - e - re.
2. qui - a sunt in - sta - bi - les si - cut il - li.
3. ser - pen - ti - nas fu - ri - as et oñra - co - nes
4. i - bi fons oñi - cis - si - mus et sa - po - ris.

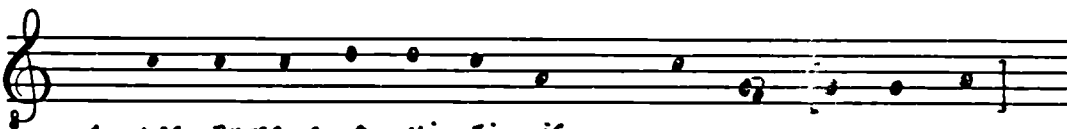
Virgo dei genitrix



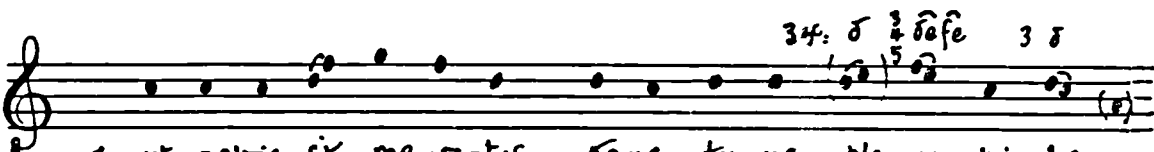
1. Vir-go de-i ge-nitrix
2. Vir-go Pa-tris fi-li-a
3. Virgo gemma uir-ginum 1-5. Eia ob-se-cra
4. Virgo plena gaudi-o
5. Ergo fratres surgi-te



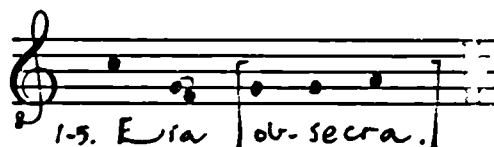
1. ad-sis no-bis mi-se-ris
2. de-i plena gra-ci-a
3. re-pa-ratrix omni-um 1-5. E-ia [ob-se-cra]
4. tu-a mise-ra-ti-o
5. bis bi-ni huc ue-ni-te



1. nos purgens a ui-ci-is
2. no-bis sis pro-pi-ci-a
3. spes in te cre-deri-ci-um 1-5. E-ia [ob-se-cra]
4. sit nobis re-mis-si-o
5. et canta-te ue-ni-te




1. ut nobis sit me-ri-tis de-us tu-us pla-ca-bi-lis ...
2. ut per hec sol-lemni-a noua nobis sit gra-ci-a
3. ut per ta-le gaudi-um nouum nobis sit re-me-di-um
4. ut hec cir-cum-ci-si-o no-ua sit no-bis re-tempti-o
5. ut talis me-lo-di-a no-ua nobis sunt gaudi-a

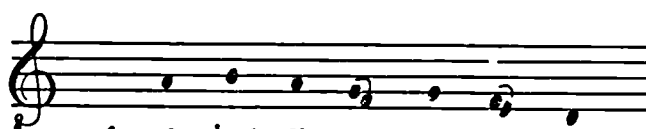


1-5. Eia [ob-se-cra.]

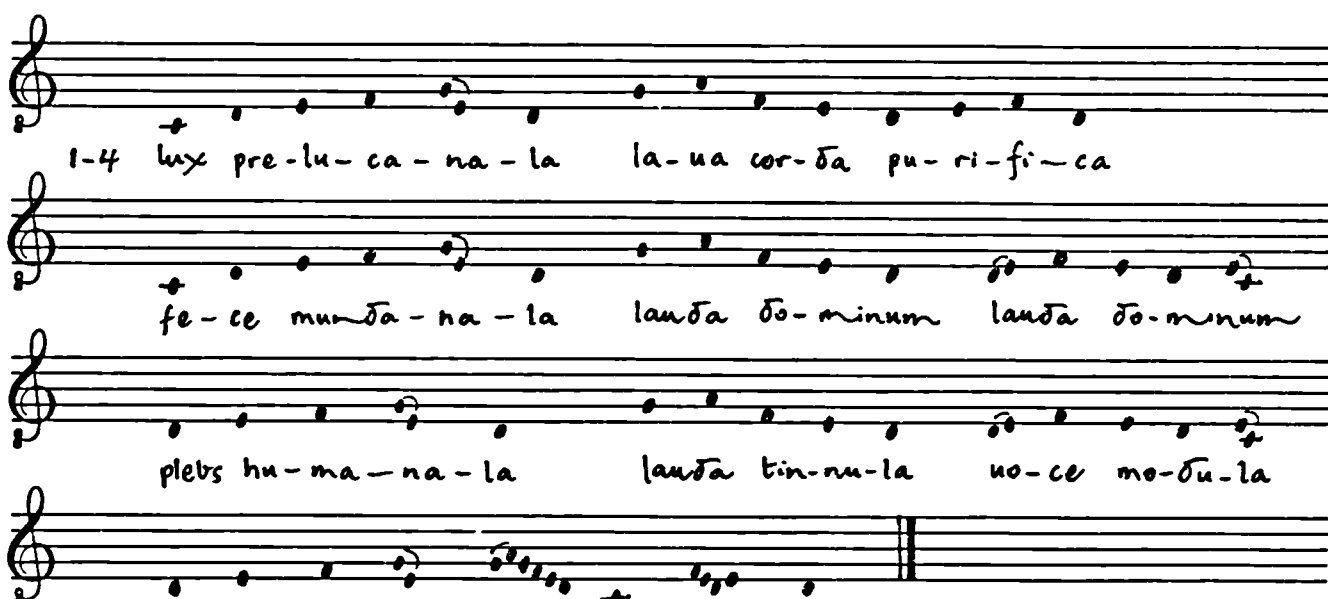
Dei patris unice



1. De-i patris u-ni-ce mundi factor fa-bri-ce
 2. Qui cre-as-ti om-ni-a ce-lum terram ma-ri-a
 3. Qui cre-as-ti ho-mi-nem tuam ad i-ma-ginem
 4. Qui sal-uasti po-pu-lum in ma-ri Iu-da-i-cum

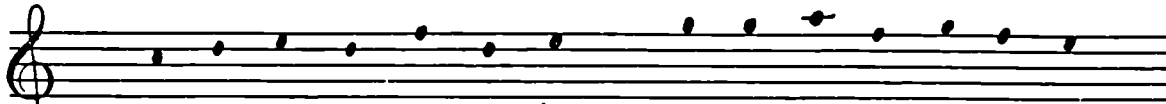


1 or-bis rex u-ra-ni-ce
 2. cun-cta-que nas-centi-a
 3. et si-mi-li-tu-o-nem
 4. per Mo-y-sen fa-mu-lum

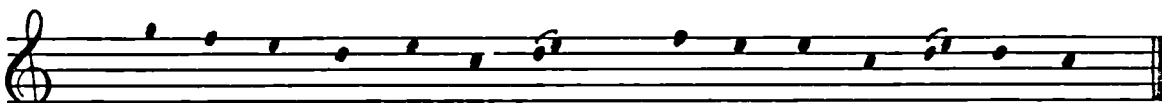


1-4 lux pre-lu-ca-na-la la-ua cor-da pu-ri-fi-ca
 fe-ce mun-da-na-la lauda do-minum lauda do-minum
 plebs hu-ma-na-la lauda tin-nu-la vo-ce mo-ðu-la
 men-te sa-na men-te sa-na.

Orientis partibus



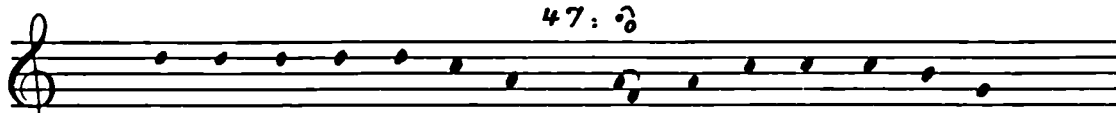
1. O-ri-entis par-ti-bus ad-ven-ta-vit a-si-nus
 2. Hic in col-li-bus Si-chem iam nu-tri-tus sub ru-ben
 3. Sal-tu vineit hy-nu-los ōamas et ca-pre-o-los
 4. E-ia frater a-si-ne u-num quōd uis e-li-ge



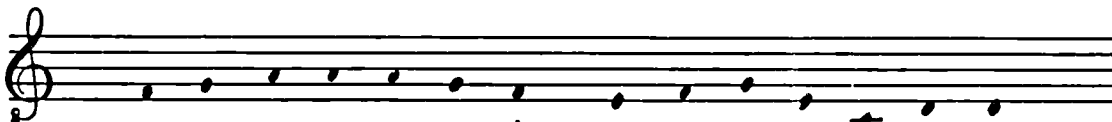
1. pulcher et for-tis-si-mus sar-ci-nus ap-tis-si-mus
 2. transi-it per Ior-ŏa-nem sal-i-it in Beth-le-em.
 3. su-per ōro-me-ŏa-ri-o ue-lo-ces ma-ŏa-ne-os.
 4. car-ŏu-os nel comme-ŏe nel ŏic iu-ve ŏo-mi-ne.

In hoc anni circulo

47: ̎



1. In hoc an-ni cir-cu-lo ui-ta datur se-cu-lo
2. Fons dē su-o ri-uu-lo nas-ci-tur pro po-pu-lo
3. Quos ue-tusta sub-fo-cat hos ad uitam re-uo-cat
4. Stel-la solem pro-tu-lit sol sa-lutem comtu-lit
5. A-ni-ma po-si-tum ue-ne-ratur ag-ni-tum
6. Si-ne ui-ri co-pu-la flo-rem dedit uir-gu-la
7. O be-a-ta dō-mi-na uentris meus sar-ci-na
8. Ip-si laus et glo-ri-a ho-nor uir-tus gra-ci-a



1. na-to nobis par-u-u-lo dē
2. ne-xo mortis uin-cu-lo dē
3. nam sic dē-us col-lo-cat in
4. nichil tamen at-tu-lit dē
5. hic in-fan-tem po-si-tum dē
6. qui manet in se-cu-la dē
7. mundi lauit cri-mi-na dē
8. dē-us et uir-to-ri-a dē


uir-gi-ne Ma-ri-a.



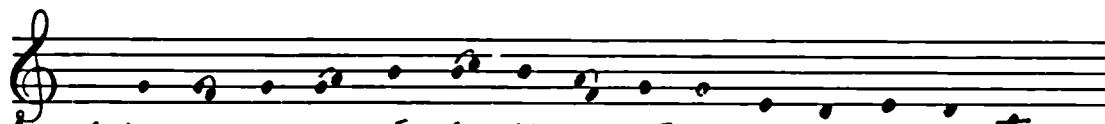
1-8. Verbum ca-ro factum est in uir-gi-ne Ma-ri-a

Novus annus dies magnus


1 c



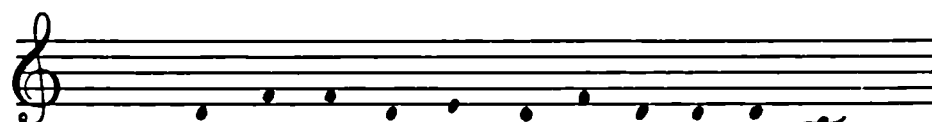
1. No-uus annus dī-es magnus ad-sit cum le-ti-ci-ā
2. Omnis ho-mo sa-cra do-mo pro-pa-ga-to do-mi-ni
3. Ad neo festa Crīste presta cuncta nobis prospe-ra



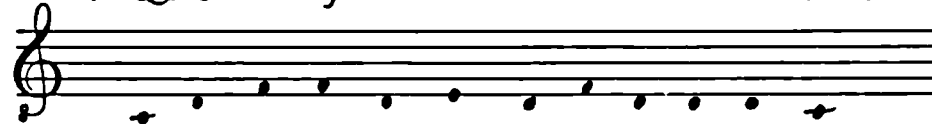
1. Lux e-ter-na de su-perna ad nos ve-nit re-gi-ā
2. Con-se-cra-ta et sig-na-ta su-o sancto no-mi-ni
3. Qui gu-ver-nas res su-pernas iu-re tenens in-fe-ra




1. Cul-pam E-ne matris se-ne so-la delet gra-ci-ā.
2. Gra-tu-la-ta et le-ta-ta sa-lus datur ho-mi-ni.
3. Letum chorum cle-ri-corum tu-a salua dex-te-ra.



1-3. Quia sit ge-ni-tor pa-ra-di-si A-dā-m



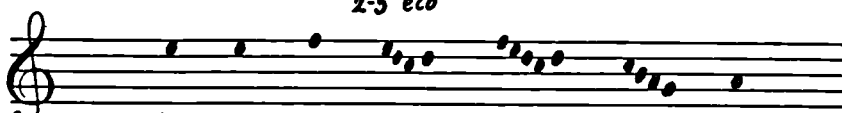
Pro-to-plasma su-um re-dit ad pa-tri-am



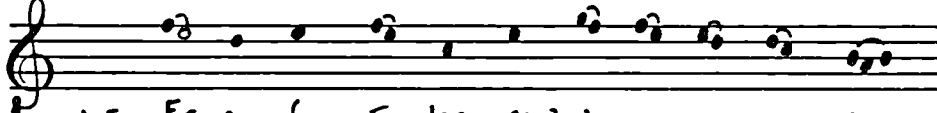
Gueis sub pre-ci-o re-pa-ran-do ui-am.

Dies ista gaudium

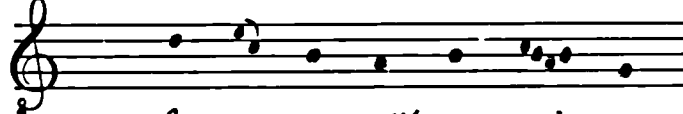
2-5 $\bar{e}c\bar{o}$




1. Di-es is-ta gau-di-um
 2. In qua fac-tor om-ni-um
 3. O mi-ra-ba-pi-e-tas.
 4. In hoc er-go iu-bi-lo.
 5. Hec et hymnus con-ci-o.



1-5. Er-go fi-de-les psal-lamus o-uam ter



1. Re-pa-ra-uit om-ni-um.
 2. Fra-ter factus om-ni-um.
 3. In-car-na-ta de-i-tas.
 4. Cum so-no-re car-ti-co.
 5. Be-ne-di-cat do-mi-no.



1-5. E-xulte-mus e-xul-tantes de-o lau-des de-can-te-mus.

Humili prece (Mn V.20-4)

Mn V 20-4

Hu-mi-li pre-ce et sin-ce-ra de-us-ti-o-ne

Pn lat 904p

Hu-mi-li pre-ce et sin-ce-ra de-us-ti-o-ne

ad te cla-mantes Chris-te e-xau-di nos

ad te nos cla-mantes Chris-te e-xau-di nos

1.

A

Summus et omni-potens ge-ni-tor qui cuncta cre-asti e-ternus

B

Summus et omni-potens ge-ni-tor qui cuncta cre-asti, e-ternus

C

Christus fi-li-us atque de-us necnon sancti-fi-cans do-minator

Christus fi-li-us atque de-us Necnon sancti-fi-cans do-minator

D

spi-ritus almus u-nica ma-ies-tas tri-nae so-la de-i.

spi-ritus almus U-ni-ca ma-iestas tri-nae so-la de-i

Mn V.20-4

A

1 Sum-mus et om-ni-po-tens ge-ni-tor qui cun-cta cre-as-ti.

2 Ip-sa de-i ge-ni-trix re-pa-ra-trix in-cli-ta mun-di.

3 Mi-cha-el et Ga-bri-el Ra-pha-el et co-li-tus or-do.

4 [See Pn lat. 904]

5 Pe-trus cum Pau-lo Tho-mas cum Bar-tho-lo-me-o.

6 Ce-tus a-po-sto-li-cus du-o-de-no si-de-re com-putus.

7 Nunc Ste-phanus Le-nus Cle-mens Ana-cle-tus et al-mus.

8 Ath-le-te do-mi-ni uos nunc de-pos-i-mus al-mi.

9 O uos mar-ti-r-i-o de-co-ra-ti in no-mi-ne Chri-sti.

10 Sil-ues-ter Da-ma-sus Gre-go-rius Am-bro-si-us que.

11 Or-do sa-cra-tus con-fes-so-rem pre-ci-pu-o-rum.

12 Pau-lus et An-to-ni-us Ma-char-us Ar-se-ni-us quo.

13 Au-do-e-ne de-i mu-les for-ti-si-mus sum-mi.

14 Hinc tri-bi per-pe-tu-us re-so-nant cum ce-ti-bus e-des.

15 Di-mi-ge cor-da pi-us et tem-pora di-mi-ge nos-tra.

16 O di-lec-te de-o ra-di-ans uir-tu-te cho-rus-ce.

17 Sum-mo de-i cul-tor mona-cho-rum-que rec-tor et ab-ba.

18 Fe-li-ci-tas Fe-lis E-u-la-li-a si-mul Ve-ne-na.

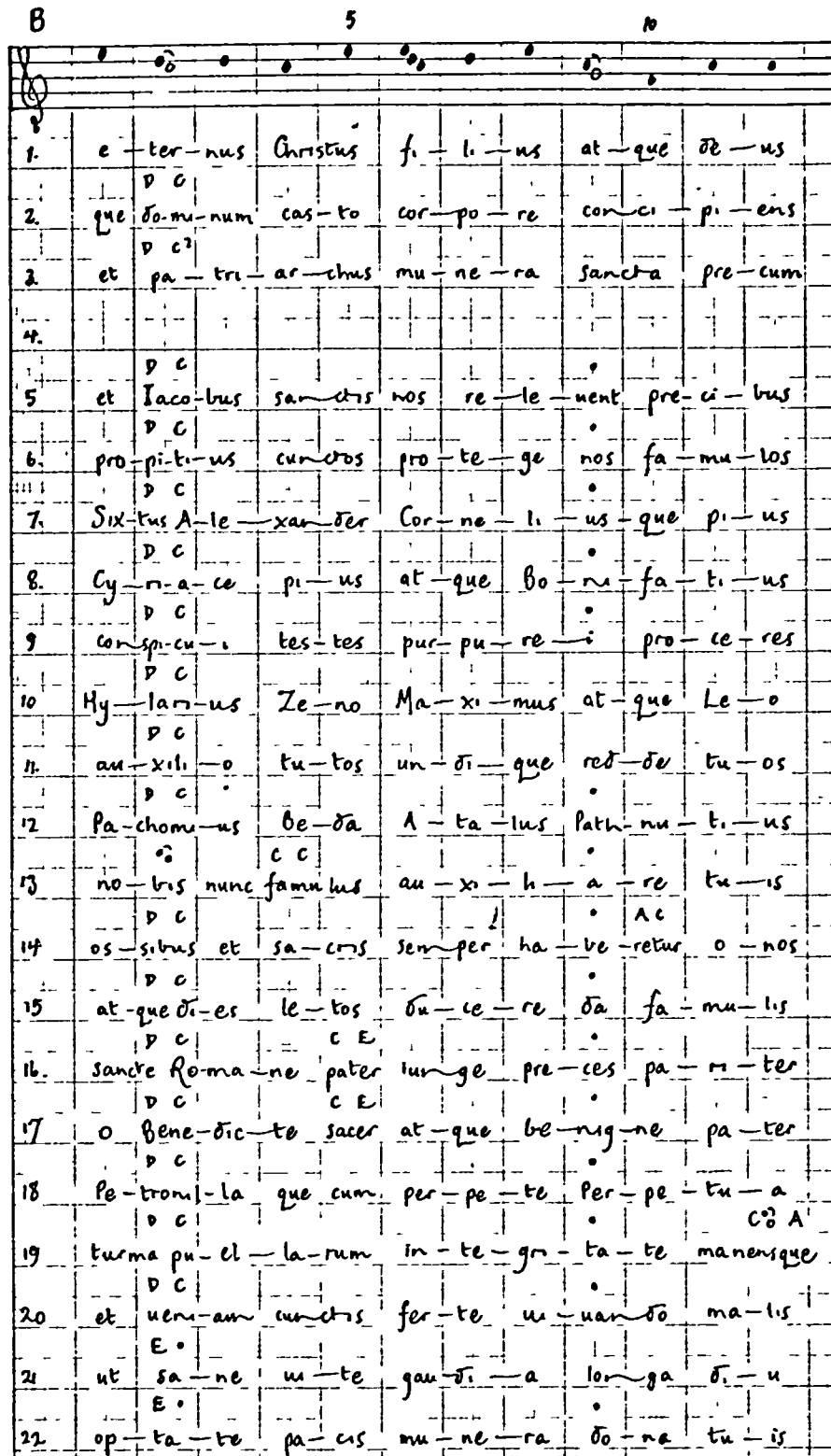
19 Vir-gi-ni-ta-te cho-rus res-plendens can-di-da-que.

20 Om-nes o sancti nos-tri suc-cur-re lap-sis.

21 Pa-cem per-pe-tu-am ro-gi-te-mus per-spi-ce Chri-ste.

22 Ag-ne de-i pa-tris qui mun-di cri-mi-na tol-lis.

B 5 10



1. e - ter - nus Christus fi - li - us at - que de - us
D C

2. que do - mi - num cas - to cor - po - re con - ci - pi - ens
D C

3. et pa - tri - ar - chus mu - ne - ra san - cta pre - cum
D C

4.

5. et Iaco - bus san - ctus nos re - le - vent pre - ci - bus
D C

6. pro - pi - ti - us cun - ctos pro - te - ge nos fa - mu - los
D C

7. Six - tus A - le - xan - der Cor - ne - li - us - que pi - us
D C

8. Cy - ri - a - ce pi - us at - que bo - na - fa - ti - us
D C

9. con - spi - cu - tes - tes pur - pu - re - i pro - ce - res
D C

10. Hy - la - ri - us Ze - no Ma - xi - mus at - que Le - o
D C

11. au - xili - o tu - tos un - di - que red - de - tu - os
D C

12. Pa - cho - mi - us be - da A - ta - lus Pat - ri - ni - ti - us
D C

13. no - bis nunc famu - lus au - xi - li - a - re tu - is
D C

14. os - si - bus et sa - cris sem - per ha - be - retur o - nos
D C

15. at - que di - es le - tos du - ce - re da - fa - mu - lis
D C

16. san - cte Ro - ma - ne pa - ter iun - ge pre - ces pa - tris - ter
D C

17. o be - ne - dic - to sacer at - que be - nig - ne pa - ter
D C

18. Pe - tro - ni - la que cum per - pe - te per - pe - tu - a
D C

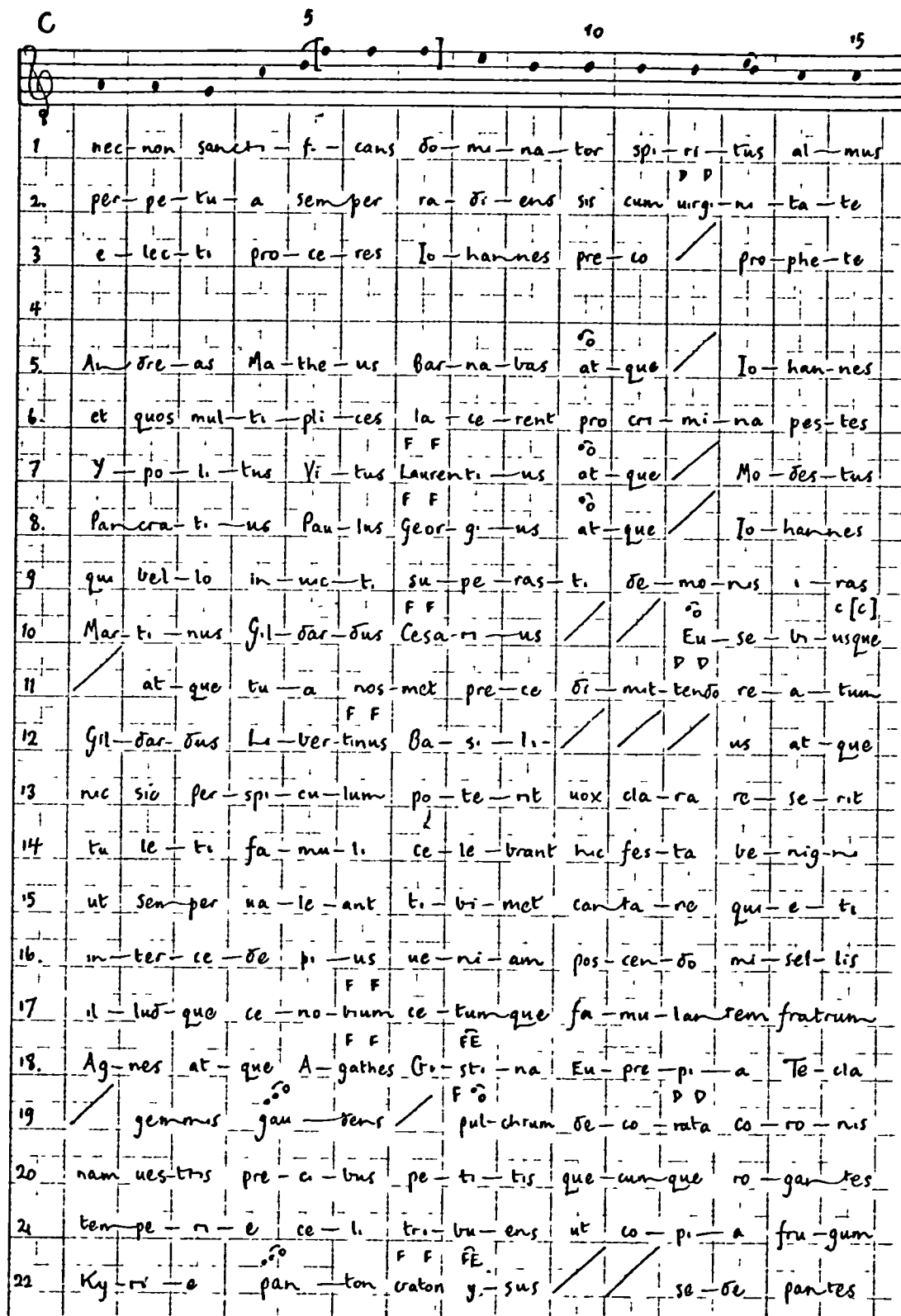
19. tur - ma pu - el - la - rum in - te - gr - ta - te manensque
D C

20. et uen - iam cun - ctis fer - te ui - uan - do ma - lis
E

21. ut sa - ne ui - te gau - di - a lon - ga di - u
E

22. op - ta - te pa - cis mu - ne - ra do - na tu - is

C 5 10 15



1 nec non sancti - fi - cans do - mi - na - tor spi - ri - tus al - mus

2 per - pe - tu - a sem - per ra - di - ens sis cum vir - gi - ni - ta - te

3 e - lec - ti pro - ce - res Io - hannes pre - co / pro - phe - te

4

5 An - dre - as Ma - the - us Bar - na - bas at - que / Io - han - nes

6 et quos mul - ti - pli - ces la - ce - rent pro - cri - mi - na pes - tes

7 Y - po - li - tus Vi - tus Laurenti - us at - que / Mo - des - tus

8 Pan - cra - ti - us Pau - lus Geor - gi - us at - que / Io - hannes

9 qui bel - lo in - vic - ti su - pe - ras - ti. de - mo - nus i - ras

10 Mar - ti - nus Gil - dar - dus Cesa - ri - us / Eu - se - bi - usque

11 at - que tu - a nos met pre - ce di - mit - tendo re - a - tum

12 Gil - dar - dus Le - ver - tinus Ba - si - li - us at - que

13 nec sio per - spi - cu - lum po - te - nt vox cla - ra re - se - rit

14 tu le - ti fa - mu - li ce - le - brant hic fes - ta be - nig - ni

15 ut sem - per na - le - ant ti - bi - met can - ta - re qui - e - ti

16 in - ter - ce - de pi - us ve - ni - am pos - cen - do mi - sel - lis

17 il - lud que ce - no - tum ce - tum que fa - mu - lan - tem fratrum

18 Ag - nes at - que A - gathes Cr - sti - na Eu - pre - pi - a Te - cla

19 gem - mas gau - dens pul - chram de - co - rata co - ro - nis

20 nam uest - ris pre - ci - bus pe - ti - tis que - cum - que ro - gan - tes

21 tem - pe - ri - e ce - li tri - bu - ens ut co - pi - a fru - gum

22 Ky - ri - e pan - ton craton y - sus se - de pa - tres

D

1. u - ne - ca ma - res - tas tri - na - que so - la de - i. Hu - mi - li.

2. in - dig - nos fa - mu - los uir - go Ma - ri - a tu - os Hu - mi - li.

3. per ho - rum cu - ra sup - ph - ci - ter me - ri - ta Hu - mi - li.

4.

5. Ma - thi - as, Lu - cas Mar - cus et al - tis - so - nus Hu - mi - li.

6. pec - ca - ta ab - sol - uens fac bo - na cun - cta se - qui Hu - mi - li.

7. gr - iso - go - nus - que pi - us nos mi - se - ran - do iu - uent Hu - mi - li.

8. cri - mi - ne pro nos - tra fer - te iu - uan - do pre - ces. Hu - mi - li.

9. con - spi - ra - ta ma - nus un - cere in - cor - rup - te me - nas. Hu - mi - li.

10. o - rent pro nos - tris cri - mi - ni - bus ua - ri - is Hu - mi - li.

11. nos fra - gi - les mul - tum cla - di - bus om - ni - ge - nis. Hu - mi - li.

12. He - ro - ni - mus doc - tor nos mi - se - ran - te pre - cor Hu - mi - li.

13. ut de - cet in - ta - bi - litem pa - tris ob - se - qui - o Hu - mi - li.

14. lau - di - bus in - stan - tes noc - te di - e - quo tu - is Hu - mi - li.

15. te quo - que ce - les - ti cer - ne - re lu - ce po - li. Hu - mi - li.

16. au - re - que iam blan - da cri - mi - na per - ci - pi - ens Hu - mi - li.

17. nos - tra - que sanc - ti - fi - ca cun - cta tu - e - re si - mul Hu - mi - li.

18. Eu - ge - nia Eu - fe - mia Re - gu - la at - que bo - na Hu - mi - li.

19. lau - de pu - di - ci - ti - e mar - ty - ri - que si - mul Hu - mi - li.

20. ad - su - ua ip - se pi - us ni - que ne - gat do - mi - nis, Hu - mi - li.

21. om - ni - bus ex - un - det hu - be - re le - ti - ti - a Hu - mi - li.

22. sa - ba - sileos, y - mon, friste e - ley - son y - mas. Hu - mi - li, prece

Text variants of Pn lat.904

3D - 5 cara

4 - Angelicus cetus celi super ardua clarus. Coniubilans
domino carmine dulcissimo. Sanctus aue sanctusque
uale sanctus quoque salue. Nos sibi societ et pie
letificet.

5B - 4 sanctus

5D - 5 Marcus Lucas

6C - 7 lacerant

7C - 5 Victor

8D - 5 nostro

9C - 7 superastis

9D - 7 uincere morte

11A - 12 presbiterorum

12C - 1 Germanus

13A - 1 O Romane; 11 fortissime

13C - 1 Nil sit perspicuum; 13 referre

13D - 5 talis

14A - 1 Hic; 4 perpetuis

14C - 1 Cum

14D - 4 mitantes

15B - 10 famulus

16A - 6 dei; 14 choruscha

16B - Audoene

16C - 5 piis; 10 rogando

17A - 15 abbas

17C - 1 Istud; 10 tibi famulantem

17D - 4 sanctificans

18A - 12 digna

18C - 7 Christiana

18D - 1 Lucia Cecilia

19A - 12 candidularum

19B - 1 Turba

20A - 3 nunc; 9 nostris

20D - 1 Annuit; 5 deus

21A - 8 rogitamus

21C - 1 Temperiem; 7 tribuas

21D - 10 letitie

22B - 1 Optata

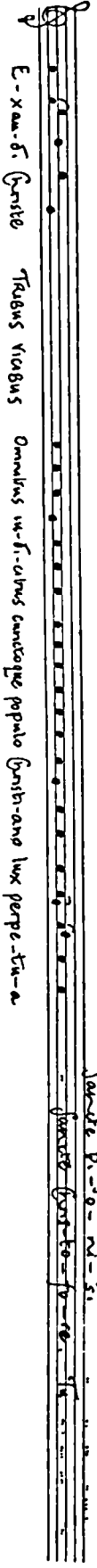
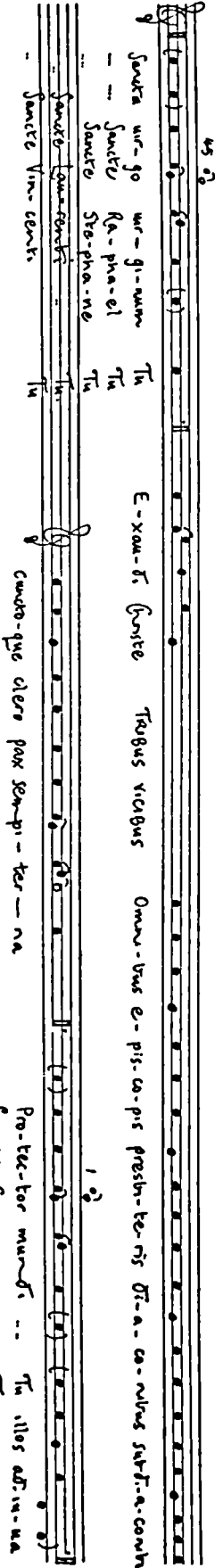
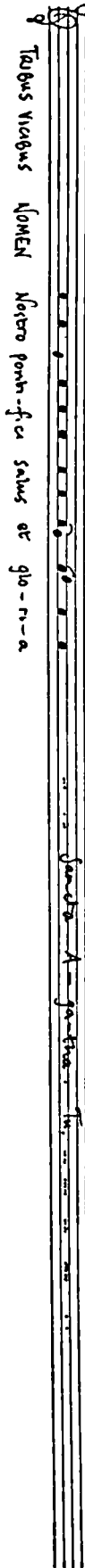
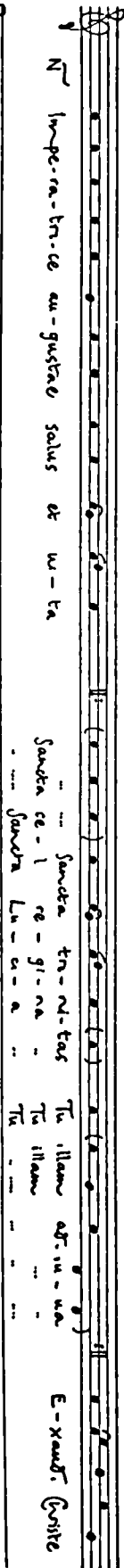
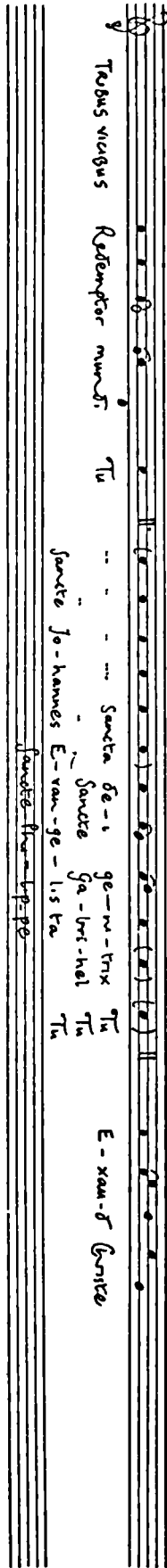
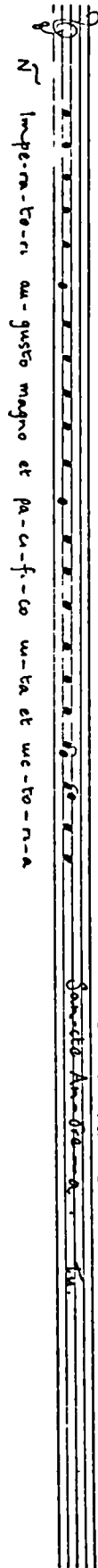
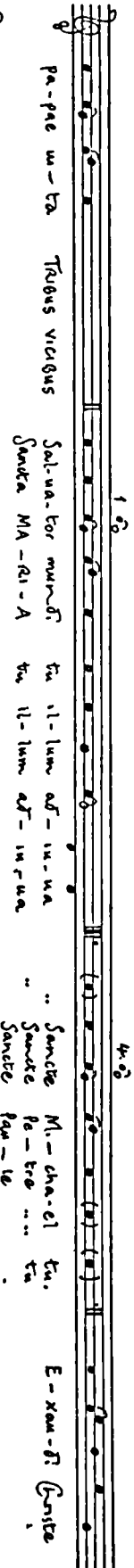
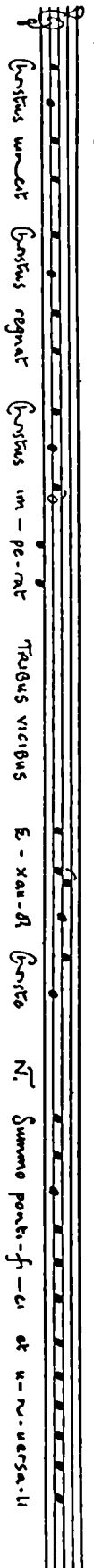
22C - 12 sodis

22D - 1 subasileos; 9 nobis eleyson

For verses 4, 6, 8,
etc. to 22, Pn lat.904
gives the incipit for
a repeat from Ad te
clamantes only

Laudes regiae (Mn 288)

Mn 288



Proce-o nos-tra Tu il-los ad-u-ca
 ... San-cte Sil-ves-ter Tu ...
 ... San-cte Mar-ti-ne Tu ...
 San-cte Ni-co-la-e Tu ...

Item. Christus vincit spes nostra Item Christus vincit glo-a nostra

Item Christus Lu-be-ra-ti-o et redempti-o nostra Item Christus Ip-si soli us-que et for-ti-tu-do et vic-to-ri-a

per im-mor-ta-li-ta se-cu-la se-cu-lorum A-men Ip-si soli im-pe-ri-um glo-a et po-tes-tas per in-fi-ni-ta

se-cu-la se-cu-lorum A-men ANTEQUAM DICATUR A DIACONO Tunc magna est DICATUR NOC ANTE RESOLEM

Te pas-to-rem De-us e-le-git in is-rae se-de Fe-li-ci-ter fe-li-ci-ter Tem-pora bona hauras

Tribus vicibus Et istud ter repetatur Multos an-nos A-men Christus vincit Christus regnat Christus im-pe-ri-t

Ip-si glo-a laus et vi-ti-a se-cu-la se-cu-lorum A-men.

PLS 5

Gens- tus un- der (Gentus reg- nat (Gentus im- pe- rat E- xan- di (Gente Do- mu- no nostro re- gi Fri- de- ri- co
 mag- ni- fi- co et tri- um- pha- to- ri ac in- vic- tis- si- mo in- tra per- pe- tu- a. Chorus E- xan- di (Gente
 3967, 20 35478, 20
 Sal- ua- tor mun- di. Chorus Tu il- lum ad- in- ua
 Redemp- tor mun- di Tu il- lum ...
 Sancta tri- ni- tas Chorus Tu il- lum
 Sancta Ma- ri- a Tu il- lum
 Sancte My- cha- el Tu il- lum
 Sancte Ga- briel Tu il- lum
 Sancte Ra- pha- el Tu il- lum
 Sancta Jo- hannes Bap- tis- ta Chorus Tu il- lum
 Pa- tri- us re- to- ri et pi- is- si- mo gu- ber- nato- ri regi nostro Fri- de- ri- co lux in- de- fi- ciens pax e- ter- na
 4, 20
 E- xan- di (Gente
 Sancta Ma- ri- a Sancte Syl- ves- ter
 Sancta Ma- ri- a Mag- da- le- na Tu il- lum
 Sancta Chrys- th- na Tu il- lum
 Sancta A- ga- th- na Tu il- lum
 (Gentus un- der (Gentus reg- nat
 (Gentus im- pe- rat. Chorus E- xan- di
 Ip- si so- li ho- nor et glo- ri- a vir- tus et uic- to- ri- a per in- fi- nit- a se- cu- la se- cu- lo- rum. A- men.

Ave virgo singularis (Mn 19421)

(III/2/v) 833

[A] — ue vir — go sin — gu — la — ris, por — ta vi — te

stel — la ma — ris, a — ue vir — go vir — gi —

*Tota virgo set ferunda,
Casto corde carne munda,
gignens Christum dominum.*

— num.

Ma — ter e — ius qui cre — a — uit qui dis — tinxit et or — na — uit

celum ter — ram ma — ri —

*Unius regnat Dominator
cuius nullo terminatur
pater sine gloria*

— a.

Res mi — ran — da hic na — tu —

— ra,

dic n - ti sunt tu - a in - ra, uir - go pa - nt fi - li -

Quem accepta uentatis,
incorrupte castitatis,
non amisit illum

- um.

Benedicamus domino

[B]e - ne - di - ca - mus

do - mi - no.

... affirmavit eius ...

af - fir - ma - ut e - ius

Crucifixum in carne

Cru- -ci - -fi -

-xum in car-

-ne lau- -da- -re

et se - pul- -tum prop- -ter

nos glo-ri-fi-ca-to resurgentemque de morte ad-o-ra-te

In order to facilitate appreciation of features discussed in Chapter I/18, pp 415 ff. .

- horizontal brackets show which notes in the upper voice are reckoned to refer to each note in the lower voice
- boxes enclose passages of patterned writing (sequences, etc.)
- in line 4, a repeated phrase is designated 'A'

PART IV

INDEX OF SOURCES

SECTION 1. THE SOURCES.

The 523 sources, manuscript or printed, referred to in the thesis are here cited in alphabetical order of their present location. The minimum information about each source has been provided: type of book, provenance, date, and page numbers of this thesis where the book is mentioned. It was impossible to give a bibliography for each source. It will be understood that published library catalogues have supplied information on the sources, and other important bibliographical references will be found in the main text where the source is discussed. For instance, if the source in question contains a liturgical drama, then it should be tacitly understood that Young (1933), cited on p.385, will provide information on the source. However, either because they contain information on an exceptionally large number of sources, or because their descriptions are particularly detailed, or because they contain inventories of sections of the sources, I have given references to the following:

GR = Le Graduel Romain, II: Les Sources

H = Husmann (1964)

MW = Misset and Weale (1888-92)

R = Rönneau (1967)

M = Melnicki (1954)

B = Bosse (1954)

T = Thannabaur (1962)

S = Schildbach (1967)

If a source appeared in the catalogue of sequences in Part II/5, I give here the sequences in honour of local saints which it contains.

For obvious reasons, 8 Sicilian sources have been covered in a more detailed way, with, in some cases, further inventories of some of their contents : Mn 288, 289, 19421 and v.20-4; PLsd 8 and 11; PLn I.B.16 and XIV.F.16.

AGRIGENTO (evangelary from). Location unknown to me.

430.

ALNWICK, ms. in private collection of Duke of Northumberland, Alnwick Castle. Missal, Sherborne, 15th c. MW.

Sequences for S.Edward KC (5/1 - Ecce pulchra), S.Wulsin (8/1 - Nobis dies en lucescit, Trans. 27/4 - Adest nobis), S. Dunstan (19/5 - Hodierna resonant), S. Augustine (26/5 - Christo regi laudes), S. Swithun (2/7 - Alma cohors, Trans. 15/7 - Adest nobis), S. Juthwar (13/7 - Laerus fervor), S. Edith (16/9 - Virginis venerande), S. Edmund AEP (16/11 - Ecce pulchra, Trans. 9/6 - Adest nobis), S. Edmund KM (20/11 - Dulci symphonia ... Omnis fidelium).

49, 345; post-Pentecost alleluias 213/5-20, II/3 (498-521); Easter week alleluias 526; sequence repertory I/10 (235-86), II/5 (541-57/70-81).

AMIENS, printed missal of 1487. MW.

243; Easter week alleluias 527; sequences 558-62.

AMIENS, Bibl. Mun., 155. Gradual (not noted) and sacramentary, Corbie, 11th c. GR.

Post-Pentecost alleluias 186-7; Easter week alleluias 525.

ANGERS, printed missal of 1489. (Lbl IB.40106).

243/72/6; proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 186-7; sanctorale II/1 (440-73); Easter week alleluias 526.

ANGERS, printed missal of 1523.

Post-Pentecost alleluias 186-7; Easter week alleluias 526.

ANGERS, Bibl. Mun., 91. Gradual and sacramentary, Brittany, to Angers, ?St. Pierre, in 10th c. GR

Post-Pentecost alleluias 190; gradual variants I/12 (309-42), II/7 (612-32).

ANGERS, Bibl. Mun., 93. Missal, Angers, St. Aubin.

Post-Pentecost alleluias I/8 (212/15-22), II/3 (498-521).

ANGERS, Bibl. Mun., 94. Missal, Angers, St. Aubin.

Post-Pentecost alleluias I/8 (212/15-23), II/3 (498-521).

ANGERS, Bibl. Mun., 96. Gradual, Angers, early 12th c. GR.

27; Exultet 33-7; post-Pentecost alleluias 186-7; Easter week alleluias 526; alleluia repertory I/9 (227-34, II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91).

ANGERS, Bibl.Mun., 97. Gradual, Angers, St.Aubin, early 12th c., GR.

Sequences for S.Albinus (1/3 - Claris vocibus, O alma ... deus), S.Clarus (?4/11 - Alma cohors).

Post-Pentecost alleluias 212 (= AN 93); Easter week alleluias 526; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91).

ANGERS, Bibl.Mun., 136. Miscellaneous, Angers, St.Aubin, 10th c. GR.

Notation 64-5; sequence repertory 242/8-56.

AOSTA, Bibl. del Seminario maggiore, 9.E.17.

Benedicamus songs 379-80.

AOSTA, Bibl. del Seminario maggiore, 9.E.19. 14th c.

Benedicamus songs 379-80.

AOSTA, Collegiata di San Orso, no shelfmark. Gradual, Italy, 1653. MBTS.

APT, Cathédrale Sainte-Anne, Bibl. du Chapitre, 4. Troper, south-east France, 10-11th c.

Visit to the sepulchre 387.

APT, Cathédrale Sainte-Anne, Bibl du Chapitre, 6.

Benedicamus songs 380.

ARRAS, printed missal of 1491. MW.

Sequences 243/76, 562.

ARRAS, printed missal of 1508.

Post-Pentecost alleluias 215-20, II/3 (498-521); Easter week alleluias 526.

ARRAS, Bibl.Mun., 444. Missal, Arras, St.Vaast, late 13th c. GR.

346

ARRAS, Bibl.Mun., 448. Missal, Marchiennes, 14th c.

Easter week alleluias 527.

ASSISI, Bibl.Comunale, 695. Troper, Paris (partly Reims exemplar), 13th c., third quarter. H, MBTS.

243; sequences 558-62; ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants I/13 (343-75), II/8 (634-91).

AUTUN, Bibl.Mun., S.12. Gradual, ?Hainault, 12th c. GR.

Gradual variants 328; Easter week alleluias 526.

AUXERRE, printed missal of c.1484. MW.

Sequences 243/77, 562.

AUXERRE, Cathédrale, 6. Missal, Tours, St.Julien, 13-14th c. MW.

Sequence repertory I/10 (236-86), II/5 (541-57/70-81).

AVRANCHES, printed missal of 1505. MW.

159, 243/72, 562; post-Pentecost alleluias 212/15-23, II/3 (498-521); Easter week alleluias 524.

AVRANCHES, Bibl.Mun., 42. Noted missal, Mont-St.-Michel, 13th c.

Proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 190; alleluia repertory I/9 (227-34), II/4 (528-40); gradual variants I/12 (309-42), II/7 (612-32); sanctorale II/1 (440-73); Easter week alleluias 525.

AVRANCHES, Bibl.Mun., 46. Ordinal, Mont-St.-Michel, c.1370.

Sequences combined with list in AVR 216. Sequences for S.Autbert (18/6 - Adest nobis⁴⁶, Quantis armonie²¹⁶), S. Bertevinus (? - Bertevini nos merita²¹⁶), S.Wandrille (22/7 - Superne matris), S.Audoenus (24/8 - Adest nobis), S.Benignus (1/11 - Adest nobis), and several for feasts of S.Micheal.

Sequence repertory I/10 (236-86), II/5 (541-57/70-81).

AVRANCHES, Bibl.Mun., 109. Mont-St.-Michel, 11th c.

Notation 66-8.

AVRANCHES, Bibl.Mun., 214. Ordinal, Mont-St.-Michel, c.1410.

Visit to the sepulchre 386/92.

AVRANCHES, Bibl.Mun., 216. Ordinal, Mont-St.-Michel, c.1400.

For references see AVR 46.

BAMBERG, Staatsbibl., lit.5. Troper, Reichenau, 1001. GR, H, R.

Sequence repertory 242/8-56.

BAMBERG, Staatsbibl., lit.6. Troper, Regensburg, St.Emmeram, c.1000. GR.

Sequence repertory 242/8-56.

BARCELONA, Bibl. de Catalunya, M.911. Troper, Spanish, 15th c. TS.

302.

BARI, Bibl.Capitolare 1. Gradual, Paris to Bari, 13th c. GR.

Gradual variants 334-5; sequences 558-61.

BARI, Bibl.Capitolare, 85. Gradual, Paris to Bari, 14th c. MTS.
Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

BARI, Bibl.Capitolare, 88. Noted missal, Paris to Bari, 13th c. MBTS.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

BAYEUX, Bibl.Mun., 121. Ordinal, Bayeux, 13th c.

52, 159; post-Pentecost alleluias 204/15-20, II/3 (498-521); Easter week alleluias 526; sanctorale II/1 (440-73).

BEAUVAIS, printed missal of 1514. MW.

243; Easter week alleluias 525; sequences 558-62.

BENEVENTO, Bibl.Capitolare, V.19 (+ V.20). 'Liber typicus' (breviary + missal), Benevento, 12th c. GR.

Responsory series 425.

BENEVENTO, Bibl.Capitolare, VI.29. See Lbl Egerton 3511.

BENEVENTO, Bibl.Capitolare, VI.33. Noted missal, Benevento, 10-11th c. GR.

Post-Pentecost alleluias 205-6; gradual variants 319.

BENEVENTO, Bibl.Capitolare, VI.34. Gradual with tropes, sequences, Benevento, 11-12th c. GR, R, MBTS.

301; post-Pentecost alleluias 205-6.

BENEVENTO, Bibl.Capitolare, VI.35. Gradual with tropes, sequences, Benevento, early 12th c. GR, MBTS.

301; post-Pentecost alleluias 205-6/9.

BENEVENTO, Bibl.Capitolare, VI.38. Gradual with tropes, sequences, Benevento, 11th c. GR, MBTS.

301; post-Pentecost alleluias 205-6.

BERLIN, Staatsbibl., theol.au.11. Troper, Minden, 1024-7. GR, H, R.
Sequence repertory 242/8-56.

BESANÇON, Bibl.Mun., 99. Ceremonial, Besançon, 14th c.
Visit to the sepulchre 388.

BOLOGNA, Conservatorio di musica G.B.Martini, Q.7. Gradual with tropes, etc., Italy, 15th c. BTS.

301.

BOLOGNA, Conservatorio di musica G.B.Martini, Q.9. Gradual, Italy, 16th c. MBT.

301.

BOLOGNA, Bibl.Universitaria, 2565. Noted missal, Sarum (Oxford), 13th c. MBTS.

239; ordinary of mass repertory I/11 (287-308), II/6 (582-611).

BOLOGNA, Bibl.Universitaria, 2748. France, 13th c. MBTS.
70; 301.

BOLOGNA, Bibl.Universitaria, 2824. Troper, Nonantola, 11-12th c.
H.
301.

BRISTOL, Central Library, 2. Missal, Bristol, 14th c.
Sequence for S.Cadoc (25/9 - Clangor sanctus nunc resultet).
Sequence repertory I/10 (235-86), II/5 (541-57/70-81);
ordinary of mass repertory I/11 (287-308), II/6 (582-611).

BRUSSELS, Bibl.Royale, 10127-10144. Gradual (not noted), Liège area, late 8th c. GR.

Post-Pentecost alleluias 184-5/92-6.

BRUSSELS, Bibl.Royale, II.3823. Gradual, Auvergne, Cluniac, early 12th c. GR.

Gradual variants 325.

BRUSSELS, Bibl.Royale, II.3824. Gradual, Dijon, St.Bénigne, 13th c. GR.

Sequences for SS.Gemines (17/1 - Agone triumphali), S. Mamertus (11/5 - Adest namque), SS.Andochius, Tyrsus and Felix (24/9 - Agone triumphali), S.Benignus (Trans 1/11 - Adest namque).

Exultet 32-7; post-Pentecost alleluias 191, 212/5-20, II/3 (498-521); Easter week alleluias 524; sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91).

BURGOS, Las Huelgas. Polyphony, Las Huelgas, 13-14th c.

Benedicamus songs 380.

CAEN, Bibl.Mun., 705. Sacramentary, Séez.
159.

CAMBRAI, printed missal of 1495. MW.

Sequences 243, 562.

CAMBRAI, printed missal of 1507.

Post-Pentecost alleluias 215-20, II/3 (498-521).

CAMBRAI, Bibl.Mun., 60. Gradual, Cambrai, 11-12th c. GR.

Sequences for S.Gaugericus (11/8 - Eia recolamus), S. Autbertus (13/12 - Hec dies gratissima laude)

Easter week alleluias 524; sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants 328.

CAMBRAI, Bibl.Mun., 61. Gradual, Lille, St.Pierre, early 12th c. GR.

346; post-Pentecost alleluias 206-8/15-20, II/3 (498-521); Easter week alleluias 523; sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611).

CAMBRAI, Bibl.Mun., 75. Gradual with tropes, Arras, St.Vaast, 11th c. GR.

Easter week alleluias 526; sequence repertory 242/8-56; ordinary of mass repertory I/11 (287-308), II/6 (582-611).

CAMBRAI, Bibl.Mun., 78. Troper, Cambrai, 11-12th c. GR, H.

Sequences for S.Autbertus (13/12 - Hec dies gratissima laude), S.Gaugericus (11/8 - Eia recolamus), S.Maxelenda (13/11 - Virginis sacrate).

Notation 70; Easter week alleluias 524; sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); Laudes deo 382.

CAMBRIDGE, Fitzwilliam Museum, McClean 49. Originally part of Ra 477.

CAMBRIDGE, Corpus Christi College, 270. Sacramentary, Canterbury, St.Augustine's, c.1100.

Post-Pentecost alleluias 210-11/15-22, II/3 (498-521).

CAMBRIDGE, Corpus Christi College, 473. Troper, Winchester, Old Minster, c.990. GR, H, MW, R, S.

Sequences for S.Justus (10/11 - Fulget dies), S.Haedda (7/7 - Ave pontifex Haedde), S.Birinus (5/12 - Caelum mare), S.Augustine (26/5 - Aule celestis micantem); and added sequences for S.Ethelwold (1/8 - Dies sacra dies ista), S. Swithun (15/7 - Psallat ecclesia mater decora).

63; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants 374; Crucifixum in carne 415.

CAMBRIDGE, Jesus College, O.B.5. Cantatorium, Durham, 15th c. GR.

Post-Pentecost alleluias 210-11; alleluia repertory I/9 (227-34), II/4 (528-40); gradual variants I/12 (309-42), II/7 (612-32).

CAMBRIDGE, St. John's College, D.27. Ordinal, York, St. Mary's, 15th c.

Post-Pentecost alleluias 213/15-21, II/3 (498-521); ordinary of mass repertory I/10 (287-308), II/6 (582-611); Easter week alleluias 525.

CAMBRIDGE, Trinity College, B.I.16.

Conductus 381.

CAMBRIDGE, University Lib., Ff.1.17. Polyphony, Normandy or England, early 13th c.

Resonet intonet 382, 700; polyphony 409/12.

CAMBRIDGE, University Lib., Kk.ii.6. Noted missal, Hanley Castle nr. Malvern, 13th c. GR.

Sequence for S. Edward (Trans.30/6 - Eia gaudens caterva).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81); gradual variants I/12 (309-47), II/6 (612-32).

CAMBRIDGE, University Lib., Ll.i.10. Miscellaneous, Cerne, 14th c. MW.

Sequences for S. Alphege (19/4 - Ad hec colenda), S. Dunstan (19/5 - Hodierna resonet), S. Augustine (26/5 - Christo regi laudes), S. Etheldreda (23/6 - Aurea paradisi rutilans), S. Ethelwold (Trans.3/9 - Unus est dominus, 1/8 - Eya musa tange lyram), S. Edmund (20/11 - Omnis fidelium).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81).

CAMBRIDGE, University Lib., Add.710. Troper, consuetudinary, Dublin (Sarum with supplementary material), c.1360. H, MW.

Sequences for S. Patrick (17/3 - Leta lux, Letabundus), S. Edmund of Canterbury (16/11 - In hac valle tenebrosa), S. Edmund KM (20/11 - Psallat mentis virum).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611).

CATANIA, Archivio di Stato, various unnumbered fragments.

Notation 59; post-Pentecost alleluias 203.

CATANIA, Bibl.Universitaria, Lat.x.n.84 (Armadio 3, n.84).

Breviary, Catania, 14th c.

425/31.

CATANIA (kalendar from). Present location unknown to me.

430-1.

CHÂLONS-SUR-MARNE, printed missal of 1489. MW.

Sequences 243/77, 562.

CHARTRES, Bibl.Mun., 21. Chartres, S.Père.

Notation of added sequence 327.

CHARTRES, Bibl.Mun., 47. Gradual, Brittany, late 9th c. GR.

Post-Pentecost alleluias 181/90/2-6, 209; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory 242/8-56; gradual variants I/12 (309-42), II/7 (612-32).

CHARTRES, Bibl.Mun., 109. Miscellaneous, Chartres, S.Père, polyphony added c.1100.

Crucifixum in carne 415.

CHARTRES, Bibl.Mun., 110. Chartres, S.Père.

Notation of added hymn 327.

CHARTRES, Bibl.Mun., 152. Chartres, S.Père.

Notation of added antiphons 327.

CHARTRES, Bibl.Mun., 520. Noted missal, Chartres, 13th c. GR, MBTS.

Post-Pentecost alleluias 202; ordinary of mass repertory I/11 (287-308), II/6 (582-611).

CHAUMONT, Bibl.Mun., 45. Gradual, Montier-en-Der (Haute-Marne), 12th c. GR.

Gradual variants 316.

CLUNY, printed missal of 1493.

Post-Pentecost alleluias 186/8, 215-20, II/3 (498-521).

COLMAR, Bibl.Mun., 187.

Resonet intonet 382.

COSENZA, printed missal of 1549. (Lbl Legg 88).

Kalendar and sanctorale 144-53, II/1 (440-73); proper prayers 155-78, (II/2 (474-97); post-Pentecost alleluias 199-201/15-20, II/3 (498-521); Easter week alleluias 224-6, 523; 3, 41, 50; summary of findings I/20 (432-3).

COUTANCES, printed missal of 1499. MW.

243.

COUTANCES, printed missal of 1557. (Lb1 Legg 138.1).

52, 562; proper prayers 155-78, II/2 (474-97); post-Pentecost alleluias 211-12/15-22, II/3 (498-521); Easter week alleluias 525; sanctorale II/1 (440-73).

DARMSTADT, Hessische Landesbibl., 868. Gradual, Arnstein (Trier diocese), early 13th c. GR.

334.

DARMSTADT, Hessische Landesbibl., 1946. Gradual and sacramentary, Echternach, c.1000. GR.

Gradual variants 326/32.

DEN HAAG, Koninklijke Bibl., 76.F.3. Maastricht, 12-13th c.

Visit to the sepulchre 392.

DOUAI, Bibl.Mun., 82. Missal, Marchiennes, 12th c.

346.

DOUAI, Bibl.Mun., 89. Missal, Marchiennes, 16th c.

346.

DOUAI, Bibl.Mun., 114. Gradual, Marchiennes, early 14th c. GR.

346.

DOUAI, Bibl.Mun., 123. Proses, Marchiennes, 15th c.

346.

DOUAI, Bibl.Mun., 246. Miscellaneous, Anchin, 11th c.

Benedicamus chants 378/80.

DURHAM, University Lib., Cosin V.V.6. Gradual, Canterbury, Christ Church, to Durham, late 11th c.

Added sequences for S.Cuthbert (20/3 - Alme concrepent, O alma ... deus, Splendor Christi sacerdos), S.Oswald (9/8 - Regis Oswaldi inclita).

122; post-Pentecost alleluias 210-11/15-22, II/3 (498-521); alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants 374; dedication antiphons 401-2.

EINSIEDELN, Stiftsbibl., 121. Gradual, Einsiedeln, 10-11th c. GR.

Sequence repertory 242/8-56; 310-11.

EL ESCORIAL, Real Monasterio di S.Lorenzo, J.II.17. Noted missal, Spain, 14th c. TS.

301-2/7.

ENGELBERG, Stiftsbibl., 314. Troper, Engelberg, c.1372. MTS.

Benedicamus songs 379-80.

ESSONNES (Corbeil), printed missal of 1547. MW.

Sequences 243, 558-62.

EVREUX, printed missal of 1497. MW.

Sequences 243/74/8, 558-62.

EVREUX, printed missal of 1583.

Easter week alleluias 224-6, 525.

EXETER, Cathedral Lib., 3502. Ordinal, Exeter, 14th c.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

FLORENCE, Bibl. Mediceo-Laurenziana, Ashburnham 61. Noted missal, Tuscany, 11-12th c. GR.

332.

FLORENCE, Bibl. Mediceo-Laurenziana, Plut.29.1. Polyphony, Paris, c.1240.

Crucifixum in carne 415.

FLORENCE, private collection of Leo S.Olscki. Troper, N.Italy, 12th c. S.

301.

FLORENCE, Bibl.Riccardiana, 223. Evangeliary, ?Palermo, early 13th c.

427.

HEREFORD, missal ed. Henderson, 1874. (See also MW)

Sequences for S.Ethelbert (20/5 - Laudes deo decantemus, Summi regis in honore), S.Thomas of Hereford (25/8 - Magnae lucem caritatis, Summi regis, Trans. 3/10 Novi plausus), S.Osyth (7/10 - Exultemus in hac die), S.Edmund (20/11 - Omnis fidelium ecclesia).

Post-Pentecost alleluias 208/13/15-20, II/3 (498-521); sequence repertory I/10 (235-86), II/5 (541-57/70-81).

HUESCA, Bibl. de la Catedral, 4. Troper, San Juan de la Peña, 12th c. TS.

301-2.

IVREA, Bibl.Capitolare, 60. Gradual with tropes, sequences, Pavia, 11th c. GR.

Gradual variants 318/27.

KARLSRUHE, Badische Landesbibl., St.Peter perg.16. Gradual, Erfurt, St.Severus, 14-15th c. GR.

Crucifixum in carne 415.

KÖLN, Erzbischöfliche Diözesan- und Dombibl., VIII.236. Noted missal, Altenberg (Cistercian), c.1260. GR.

Gradual variants 314-5/27.

KŘIVOKLAT (Pürglitz), Hradní knihovna, I.e.10.

Crucifixum in carne 415.

LAON, printed missal of 1491.

Easter week alleluias 526.

LAON, Bibl.Mun., 235.

Easter week alleluias 524.

LAON, Bibl.Mun., 238. Missal, Bury St.Edmunds, early 12th c.

Post-Pentecost alleluias 186-7; Easter week alleluias 526.

LAON, Bibl.Mun., 239. Gradual, Laon region, c.930. GR.

Post-Pentecost alleluias 207-9/12; Easter week alleluias 527; gradual variants 319/23/7.

LAON, Bibl.Mun., 263. Troper, Laon, 12-13th c. MBTS.

243, 346; ordinary of mass repertory I/11 (287-308), II/6 (582-611); Benedicamus songs 379, 699; Officium stellae 394; sequences 558-62.

LAS HUEL GAS (see BURGOS).

LE HAVRE, Bibl.Mun., 330. Noted missal, Winchester, New Minster, 12th c. GR.

Post-Pentecost alleluias 186-7; gradual variants I/12 (309-42), II/7 (612-32).

LEIPZIG, Universitätsbibl., St.Thomas 391. Gradual, Leipzig, St.Thomas, late 13th c. GR.

302/7.

LE MANS, printed missal of 1504.

18.

LE MANS, printed gradual of 1515. GR.

Gradual variants I/12 (309-42), II/7 (612-32).

LE MANS, Bibl.Mun., 23. Noted missal, Nogent-le-Rotrou (Cluniac), late 11th c. GR.

Easter week alleluias 524.

LE MANS, Bibl.Mun., 154. Missal, ?Picardy, 15th c.

Post-Pentecost alleluias 206-8/12/15-20, II/3 (498-521); Easter week alleluias 527.

LE MANS, Bibl.Mun., 165. Ordinal, Le Mans, 15th c.

Visit to the sepulchre 388.

LE MANS, Bibl.Mun., 353. Missal, Le Mans, 15th c.

Proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 215-20, II/3 (498-521); Easter week alleluias 526; sequence repertory (combined with LM 437) I/10 (236-86), II/5 (541-57/70-81); sanctorale II/1 (440-73).

LE MANS, Bibl.Mun., 437. Noted missal, Le Mans, 13th c. GR.

Sequence for SS.Gervase and Prothase (19/6 - Ecce pulchra).

18, 27; proper prayers I/7 (155-78), II/2 (474-97); alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory combined with LM 353 (see references); gradual variants I/12 (309-42), II/7 (612-32); sequence variants (I/13 (343-75), II/8 (634-94); sanctorale II/1 (440-73); Easter week alleluias 523 (these differ from those of LM 353, but the incomplete post-Pentecost series is the same as LM 353).

LENINGRAD, Publichnaya Bibl. imeni M.E.Saltikova-Shchedrina, O.v.I.6. GR.

202; notation 71-2; post-Pentecost alleluias 210-11, II/3 (498-521); alleluia repertory I/9 (227-34), II/4 (528-40); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32).

LILLE, Bibl.Mun., 23. Missal, Douai, 13th c. GR.

Gradual variants 324.

LIMOGES, Bibl.Mun., 2. Gradual, Fontévrault, early 14th c. GR, H, MTS.

Sequence for S.Radegunda (13/8 - Radegundis regine sanctissime).

Post-Pentecost alleluias 187-8; sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants I/13 (343-75), II/8 (634-94); Benedicamus and conductus 379-81, 699-700; Easter week alleluias 525.

LISIEUX, printed missal of 1504. MW.

Sequences 159, 243/74/8, 562; Easter week alleluias 526.

LONDON, British Lib., Cotton Caligula A.XIV. The 12-13th century sequentiary and kyriale only is referred to here; from ?Bristol, ?Worcester. H.

Sequences for S.Alphege (19/4 - Ad hec colenda), S.Dunstan (19/5 - Hodierna resonant), S.Oswald (5/8 - Laudes regi Christo, Superne matris gaudia), S.Edmund (20/11 - Omnis fidelium), S. Victor (21/7 - Ecce dies triumphalis).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants 374.

LONDON, British Lib., Egerton 857. Gradual, Noyon, 11-12th c. GR.

Gradual variants 328.

LONDON, British Lib., Egerton 2615. Circumcision office, Beauvais, early 13th c.

Benedicamus songs and conductus 379-81, 699-700.

LONDON, British Lib., Egerton 3153. Noted missal, Acre, 13th c. 74.

LONDON, British Lib., Egerton 3307. Polyphony, Windsor, 15th c. Crucifixum in carne 415.

LONDON, British Lib., Egerton 3511 (olim BV VI.29). Missal, Benevento, 11-12th c.

Post-Pentecost alleluias 205-6.

LONDON, British Lib., Egerton 3759. Gradual, Crowland, 13th c.

Sequences for S.Pega (8/1 - Virginis venerande), S.Guthlac (12/4 - Exultet cum angelis, also added: Regi regum laus et honor), S.Augustine (26/5 - Christo regi laudes), S.Botolph (17/6 - Adest nobis), S.Neot (31/7 - Adest nobis), S."ulfrannus (15/10 - Omnipotenti domino laus).

Alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); gradual variants I/12 (309-42), II/7 (612-32); sequence variants 374.

LONDON, British Lib., Harley 622. Gradual, Ronton, 13th c. GR.

Added sequences for S.Chad (2/3 - Munde mentis puritate, Cedda pastor gloriose).

Alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); gradual variants (I/12 (309-42), II/7 (612-32); sequence variants 374.

LONDON, British Lib., Harley 2961. Collectar, hymnal, etc., Exeter, 11th c.

Sequence repertory I/10 (235-86), II/5 (541-57/70-81).

LONDON, British Lib., Harley 3965. Gradual, Hereford, 14th c.

Alleluia repertory I/9 (227-34), II/4 (528-40); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants 374; Easter week alleluias 525.

LONDON, British Lib., Harley 4951. Gradual, Toulouse, 11th c. GR.

Post-Pentecost alleluias 206-9.

LONDON, British Lib., Harley 5289. Missal, Durham, 14th c.

Sequences for S.Cuthbert (20/3 - Verbum pater, Ave inclite, Trans 4/9 - Alme concrepent), S.Augustine (26/5 - Adest nobis), S.Bede (27/5 - Organicis), S.Oswald (9/8 - Regis Oswaldi inclita), S.Aidan (31/8 - Ecce pulchra).

Post-Pentecost alleluias 209/12-3/21-2; sequence repertory I/10 (235-86), II/1 (541-57/70-81); Easter week alleluias 524.

LONDON, British Lib., Lansdowne 462. Gradual, Sarum use, 15th c. GR, MTS.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

LONDON, British Lib., Royal 2.B.IV. Gradual, St.Albans, late 12th c. GR, H, S.

Sequence incipit for S.Alban (Invention 2/8 - Gaude caterva: there is a lacuna at the main feast, 22/6. This is the only sequence for an English saint in Sarum books; and is found in most southern English sequentiaries. For that reason I have noted its presence only here and in Ob Laud misc.358.).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants (combined with those of Ob Laud misc.358) I/12 (309-42), II/7 (612-32); sequence variants 374.

LONDON, British Lib., Royal 8.C.XIII. Troper, ?Normandy, 11th c. H, S.

68; notation 65/7; sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants I/13 (343-75), II/8 (634-91).

LONDON, British Lib., Add.10048. Sacramentary, Normandy, 12th c.

Proper prayers I/7 (155-78), II/2 (474-97); sanctorale II/1 (440-73).

LONDON, British Lib., Add.11414. Missal, ?Lincoln, 14th c.

LONDON, British Lib., Add.12194. Gradual, Sarum use, 13th c. GR.

Exultet 33-7; sequence repertory I/10 (235-86), II/5 (541-57/70-81); gradual variants I/12 (309-42), II/7 (612-32).

LONDON, British Lib., Add.15419. Missal, ?St.Quentin.

Post-Pentecost alleluias 204/15-20, II/3 (498-521); Easter week alleluias 527.

LONDON, British Lib., Add.16905. Noted missal, Paris, 14th c. GR.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

LONDON, British Lib., Add.17001. Gradual, Sarum use, 15th c. GR.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

LONDON, British Lib., Add.17006. Missal, Grasse (Mende).

Post-Pentecost alleluias 206-8.

LONDON, British Lib., Add.18032. Noted missal (second volume), Stavelot, 13th c. GR.

Post-Pentecost alleluias 215-20, II/3 (498-521); Easter week alleluias 527.

LONDON, British Lib., Add.19768. Troper, Mainz, 10th c. H, R.

Sequence repertory 242/8-56 (only the older sequence repertory is referred to here, not the 11th c. collection from Tegernsee).

LONDON, British Lib., Add.23935. Complete liturgy, Dominican, 13th c. GR.

Post-Pentecost alleluias 215-20, II/3 (498-521).

LONDON, British Lib., Add.26655. Noted missal, Evreux (used at Vernon), 13th c.

Proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 191, 200-1/15-20/3; II/3 (498-521); Easter week alleluias 224-6, 525; alleluia repertory I/9 (227-34), II/4 (528-40); gradual variants I/12 (309-42), II/7 (612-32); sanctorale II/1 (440-73); 52.

LONDON, British Lib., Add.30058. Noted missal, Sens, 14th c.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

LONDON, British Lib., Add.34662. Missal, St.Valéry, 15th c. MW.

Post-Pentecost alleluias 206-8/15-20, II/2 (498-521); Easter week alleluias 524; sequences 243/72/6, 562.

LONDON, British Lib., Add.35285. Complete liturgy, Guisborough, 13th c.

Post-Pentecost alleluias 213/5-20, II/3 (498-521).

LONDON, British Lib., Add.36881. Versarium, 12-13th c.

Benedicamus songs 379-80, 699-700; polyphony 412/6/9.

LONDON, British Lib., Add.37519. Missal, ?Oxford, 14th c.

Sequence for S.Frideswide (19/10 - Salve virgo gloriosa).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81).

LONDON, British Lib., Add.38723. Noted missal, Paris, 13th c.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

LONDON, British Lib., Add.39675. Missal, Hereford, 14th c.

Post-Pentecost alleluias 208/13; Easter week alleluias 525.

LONDON, British Lib., Add.41174. Missal, Lyons.

Easter week alleluias 525.

LONDON, Victoria & Albert Museum, L.404. Missal, Lessness.

Post-Pentecost alleluias 206-8/14-20, II/3 (498-521);
Easter week alleluias 523; sequence repertory I/10 (235-86),
II/5 (541-57/70-81).

LONDON, Westminster Abbey, 'Lytlington Missal'. Missal,
Westminster, c.1375. MW.

Sequences for S.Edward (5/1 - Letetur ecclesia), S.
Dunstan (19/5 - Hodierna resonent), S.Augustine (26/5 -
Alma cohors).

Post-Pentecost alleluias 190; Easter week alleluias 527;
sequence repertory I/10 (235-86), II/5 (541-57/70-81).

LUCCA, Bibl.Capitolare, 603. Antiphoner, Lucca diocese, 12th c.

Added Benedicamus chants 378-80, 699.

LYONS, printed missal of 1510.

Post-Pentecost alleluias 185, 192-6.

MADRID, Bibl. de la Real Academia de la Historia, Aem1.51.

GR, T.

301.

MADRID, Bibl.Nacional, 9. Homiliary (part), Palermo, 1154-66
(reign of William I).

427.

MADRID, Bibl.Nacional, 10. Part 3 of same set as Mn 9.

MADRID, Bibl.Nacional, 50.

57.

MADRID, Bibl.Nacional, 52. Sacramentary, Palermo (? - used at
?Taormina), early 13th c.

2, 50, 426-7; date and provenance 47, 55; litany 130-42/52
-4; kalendar and sanctorale 143-54, II/1 (440-73); proper
prayers I/7 (155-78), II/2 (474-97); summary of findings I/20
(432-9).

MADRID, Bibl.Nacional, 99.

57.

MADRID, Bibl.Nacional, 192. Bible, Sicily (at Messina in 15th
c.), 12th c.

Added clausula 14.

MADRID, Bibl.Nacional, 217. Homiliary, ?Palermo, mid-13th c.

427.

MADRID, Bibl.Nacional, 276.

57.

MADRID, Bibl.Nacional, 288. Troper, household chapel of Norman
rulers of Sicily (later Cappella Palatina, Palermo), c.1100.

GR, H, R, TS. Inventory of substantial sections in Anglés
and Subirá (1946). For offertory prosulas and office for S.
Julian see below. Codicological description in H.

Sequences for S.Julian (27/1 - Alma cohors), S.Christine
(24/7 - Virginis venerande), S.Benignus (1/11 - Adest namque).

2, 4, I/2 (6-22), 130, 427.

S.Julian 27.

Laudes regiae 28-31; transcribed 830-1.

Date and provenance 42-6, 55.

Notation 59-70; facsimiles 78-80.

Post-Pentecost alleluias 199-201/5/9/11-13/21-3.

Easter week alleluias 224-6, 523.

(Mn 288 cont.)

Alleluia repertory I/9 (227-34), II/4 (528-40).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81).

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

Sequence variants I/13 (343-75), II/8 (634-91).

Benedicamus chants and conductus I/14 (376-83), II/9 (692-700).

Laudes deo dicam per secula 382.

Liturgical dramas I/15 (384-95).

Tonary I/16 (396-8).

Summary of findings I/20 (432-9).

Offertory prosulas:

f.120 (Ad te domine V.Dirige V.Respice) PROSA Invocavi te
altissime

f.120v (Deus tu convertens V.Benedixisti V.Misericordia) PROSA
De celo plebe hac miserere (no music)

f.121 (Benedixisti V.Operuisti V.Ostende) PROSA Da nobis famulis

f.122 (Ave Maria V.Quomodo in me) PROSA Concrepare optimos
(V.Ideoque)

f.123 (Deus enim firmavit V.Dominus regnavit decorem V.Mirabilis)
PROSA Letemur gaudiis

f.123v (Tui sunt caeli V.Magnus et metuendus V.Misericordia
V.Tu humiliasti) PROSA Dexter a dei cum patre

f.127 (Benedictus es V.Beati immaculati V.In via testimoniarum)
PROSA Cor meum reple

f.151 (In virtute tua V.Vitam petiit V.Magna est gloria) [PROSA]
Salus deo nostro sedenti super thronum

The office of S.Julian in Mn 288 and Ob Bodley 596:

Mn 288:

A. AD VESPERAS Urbs provecta
Cenomannis

INV. Corde puro regem Christum
PS. Venite

IN PRIMO NOCTURNO

[A.] Ad collocandum in Galliis
PS. Beatus vir

A. Primus igitur non tantum presul
PS. Quare fremuerunt

A. Signum apostolatus eius
PS. Domine quid

Ob Bodley 596:

A. Urbs provecta Cenomannis

INV. Corde puro regem Christum

IN PRIMO NOCTURNO

A. Ad collocandum in Galliis

A. Primus igitur non tantum presul

A. Signum apostolatus eius

A. Hic itaque JULIANUS

A. Vir domini JULIANUS

A. Novitas sancte predictionis

(Mn 288 cont.)

Mn 288:

R. Sicut complacidas V. Ad Christi
sequendaR. Primus igitur non tantum presul
V. Ad Christi veritatemR. Signum apostolatus eius
V. Area tu paterni

IN SECUNDO NOCTURNO

A. Hic itaque Julianus PS. Cum invoca

A. Vir domini Julianus PS. Verba

A. Novitas sancte predicationis
PS. Domine deus nosterR. Hic itaque Julianus V. Primus
urbi CenomanniceR. Per manus Juliani V. O gloriosum
presulemR. O gloriosum presulem V. Eum semper
in celis

IN TERTIO NOCTURNO

A. Miraculorum potentia PS. Domine quis

A. Per manus reverendi PS. Domine in
virtuteA. Cum ad eum multi convenirent
PS. Domini est terraR. Urbs provecta Cenomannis
V. Cuius veraR. Splendens Lucifer velut solem
V. Sedentibus in tenebrisR. Beatissimus Julianus V. Immortalis
palme (melisma serpiterna)
PROSA Semper tibi rex O Christe

AD LAUDES

[A.] Julianus Cenomanensium pontifex
primus

A. Immortalis palme adeptus

A. Ad Christi veritatem

A. Domine Hiesu Christe iube

A. Mox quasi a somno

IN EVANGELIIS [A.] At vero
cunctorum clamore

A. Sacerdotum diadema

Ob Bodley 596:

R. Sicut cum placidas V. Ad Christi
sequendaR. Primus igitur non tantum presul
V. Ad Christi veritatem

R. Sancte JU (incipit only)

R. Signum apostolatus eius
V. Area tu paterni (melisma vocati)

[IN SECUNDO NOCTURNO]

A. Miraculorum potentia

A. Per manus reverendi

A. Cum ad eum multi

[A.] Sacerdos et pontifex (added?)

[A.] Sancte dei dilecte (added?)

[A.] Celica iam meritis (added?)

R. Hic itaque JULIANUS V. Primus
urbi Cenomannice (melisma percelebris)R. Per manus JULIANI V. O gloriosum
presulemR. Miles Christi V. Ut celestis (incipit
only)R. O gloriosum presulem V. Eum semper
in celis (melisma habere)
[PROSA] O JULIANE o pie (added?)

[IN TERTIO NOCTURNO]

R. Urbs provecta Cenomannis
V. Cuius veraR. Splendens Lucifer velut solem
V. Sedentibus in tenebrisR. O quam admirabilis [V.] Laudibus
(no music)R. Beatissimus JULIANUS V. Immortalis
palme (melisma serpiterna)
PROSA Semper tibi rex O Christe

IN MATUTINIBUS

[A.] JULIANUS Cenomannensium pontifex
primus

A. Immortalis palme adeptus

A. Ad Christi veritatem

A. Domine Jesu Christe iube

A. Mox quasi a somno

IN EVANGELIIS A. At vero
cunctorum clamore

A. Sacerdotum diadema

MADRID, Bibl. Nacional, 289. Troper, Cappella Palatina, Palermo, c.1140.

H, R, TS. Inventory of substantial sections in Anglés and Subirá (1946). Codicological description in H.

Sequences for S.Julian (27/1 - Alma cohors), S.Christine (24/7 - Virginis venerande), S.Benignus (1/11 - Adest namque).

2, 4, I/2 (6-22), 130, 199, 427.

S.Julian 27.

Exultet 28, 31-7.

Date and provenance 46-7, 55.

Notation 70-5; facsimiles 84-5.

Sequence repertory I/10 (235-86), II/5 (541-57/70-81); transcriptions III/2 (707-807).

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

Sequence variants I/13 (343-75), II/8 (634-91).

Benedicamus chants and conductus I/14 (376-83), II/9 (692-700); transcriptions of conductus III/2 (808-823).

Laudes deo dicam per secula 382.

Liturgical dramas I/15 (384-95).

Dedication antiphons I/17 (399-407).

Summary of findings I/20 (432-9).

MADRID, Bibl. Nacional, 388.

57.

MADRID, Bibl. Nacional, 389.

57.

MADRID, Bibl. Nacional, 419.

57.

MADRID, Bibl. Nacional, 422.

57.

MADRID, Bibl. Nacional, 678. Pontifical ceremonies, Sicily, 13th c. (in Messina in 16th c.).

2; date and provenance 50/5-7; notation 60; dedication antiphons, other ceremonies I/17 (399-407).

MADRID, Bibl. Nacional, 715. Pontifical ceremonies, Sicily, 14th c. (in Messina in 16th c.).

4, 57; notation 60; dedication antiphons, other ceremonies I/17 (399-407).

MADRID, Bibl. Nacional, 742. Coronation ceremony of William III of Sicily (1190-4), other pontifical ceremonies, 12-13th c. (at Messina in 16th c.).

2; date and provenance 50/5-7; notation 60; dedication antiphons I/17 (399-407).

MADRID, Bibl. Nacional, 931.

Benedicamus songs 379.

MADRID, Bibl. Nacional, 19421. Troper, Catania, Sant' Agata, c.1160.

H, MW, R, TS. Inventory of substantial sections in Anglés and Subirá (1946). Codicological description in H.

Sequences for S.Julian (27/1 - Alma cohors), S.George (23/4 - Adest namque), S.Agatha (Trans. 17/8 - Eia fratres personemus), S.Elias of Reggio (12/9 - Vitam petiit beatus Helyas).

2, 4, I/2 (6-22), 122/30/54, 427.

S.Julian 27.

Exultet 28, 31-7.

Date and provenance 49-50/5.

Notation 70-5; facsimile 86.

Sequence repertory I/10 (236-86), II/5 541-57/70-81; transcriptions III/2 (707-807).

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

Sequence variants I/13 (343-75), II/8 (634-91).

Benedicamus chants I/14 (376-83), II/9 (692-9).

Polyphony I/18 (408-21); transcriptions III/2 (833-5).

Summary of findings I/20 (432-9).

MADRID, Bibl. Nacional, 20486. Polyphony, Toledo, mid-13th c.

11.

MADRID, Bibl. Nacional, Vitrina 20-4. Gradual, Palermo cathedral, c.1150.

GR, H, TS. Inventory of sequences and some other sections in Anglés and Subirá (1946).

(Mn V.20-4 cont.)

Although one can be only grateful for Husmann's description, the inclusion of the manuscript in a catalogue of troper is somewhat surprising. It represents a conflation of troper and gradual of a rather rare type (another example is Lbl Royal 2.B.IV), where the sequences from the troper have been inserted in the gradual at their appropriate position for each feast, leaving the Kyries and Glorias in front of the gradual and the Sanctus and Agnus at the end. Only in the position of some of the ordinary chants, therefore, does Mn V.20-4 differ from scores of graduals from all over Europe which also include sequences and ordinary of mass chants.

It is a surprising fact, however, that Mn V.20-4 was once part of a larger compendium. The same hand as that which added text incipits for a different series of alleluias for the Sundays after Pentecost also gave folio numbers for chants used on the first two of those Sundays which were to be found earlier in the gradual:

f.141 - (Sunday I after Pentecost) Off. Intende voci
(incipit) Req cxx (added)

The chant is found on f.67v (i.e. opposite f.68r) that is 52 ff. earlier now than when the instruction was written.

f.141 - Com. Narrabo omnia (incipit) cxii (added)

The chant is found on f.60r, again 52 ff. earlier than indicated in the instruction.

f.141v - (Sunday II after Pentecost) Gr. Ad dominum cum tribularer (incipit) Req cxliii (added)

The chant is found on f.61v.

f.141v - Off. Domine convertere (incipit) Req cxxviii (added)

The chant is found on f.76v.

In all these four cases therefore, the added instructions refer to a book 52 folios larger at the front than the present volume. One is naturally tempted to speculate what the missing section may have contained. Since material from a troper has already been combined with the gradual (albeit a rather modest amount), and processional chants are also provided at regular intervals throughout the gradual, no obvious music book presents itself. Possibly a sacramentary may answer to the lacuna, but such a combination of books is extremely rare in France or Italy (see Huglo, 1980) - in any case, in surviving examples the gradual precedes the sacramentary. Other combinations of books seem even more unlikely. It is of course possible that the

(Mn V.20-4 cont.)

missing section was not a liturgical compilation, and/or not designed to be used in conjunction with Mn V.20-4 as it now is. Since some of the additions on ff.1 and 2 are of the 13th c. or perhaps even earlier, one wonders exactly when the missing section became detached: perhaps quite soon after the codex was compiled.

F.2 was the first folio of what we now know as Mn V.20-4. The manuscript is composed of quaternions throughout, except that a single leaf, now f.3, has been fixed between f.2 and f.4. These gatherings proceed to f.234; the composition of the last six folios is impossible to discern without unbinding the manuscript.

Sequences for S.Julian (27/1 - Alma cohors), S.Benignus (1/11 - Adest namque).

It is perhaps worth noting that of the 9 second- and third-epoch sequences added on ff.232v-240v, the first 3 are probably English: Potestate non natura, Ave preclara maris stella, Recolamus venerandum.

2, 4, I/2 (6-22), 144/54, 427.

S.Julian 27.

Exultet 28, 31-7.

Date and provenance 37-9, 55.

Notation 70-5, facsimile 81.

Colophons 95-6, with facsimiles.

Litany 130-42/52-3; transcription of Humili prece 824-8.

Post-Pentecost alleluias 199, 202-3/15-20/2-3, II/3 (498-521).

Easter week alleluias 224-6, 523.

Alleluia repertory I/9 (227-34), II/4 (528-40).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81);

transcriptions III/2 (707-807).

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

Gradual variants I/12 (309-42), II/7 (612-32).

Sequence variants I/13 (343-75), II/8 (634-91).

Resonet intonet 377, 382; Laudes deo dicam per secula 382.

Liturgical dramas I/15 (384-95).

Summary I/20 (432-9).

MADRID, Bibl. Nacional, Mus.1361. Gradual, Toledo, 14th c. GR, TS.

301-2/7.

MAINZ, Domchor-Archiv, ms. without shelfmark.

Crucifixum in carne 415.

MANCHESTER, John Rylands University Library, lat.24. Noted missal, Exeter (Sarum use), 13th c. GR.

Sequence for S.Edmund (20/11 - Omnis fidelium ecclesia).

Alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants 374.

MEAUX, printed missal of 1518.

Easter week alleluias 524.

MESSINA, printed breviaries of 1512, 1527, 1536.

430.

MESSINA, printed missal of 1480.(Mr)

2, 426; kalendar and sanctorale 144-53, II/1 (440-73); proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 199-201/23; Easter week alleluias 224-6, 523; summary of findings I/20 (432-9).

MESSINA, printed missal of 1534. (PLn Rari 571?)

17, 430; Easter week alleluias 17, 224-6, 523; post-Pentecost alleluias 199-201.

MESSINA, printed missals of 1527, 1538.

430.

MESSINA, Bibl. Painiana del Seminario Arcivescovile, Cass.1/5. Breviary, Sicily.

425.

MESSINA, Bibl. Painiana del Seminario Arcivescovile, Cass.1/12. Breviary, Italian, 14th c.

425.

MESSINA, Bibl. Painiana del Seminario Arcivescovile, Cass.2/17 and 2/18. Breviary (?breviaries), Sicily.

425.

MESSINA, Bibl. Painiana del Seminario Arcivescovile, Cass.2/19 (ms.10). Epistolar, Sicily, early 13th c.

MESSINA, Bibl. Painiana del Seminario Arcivescovile, Cass.3/6.
Breviary, Sicily.

425.

MESSINA, Bibl. Painiana del Seminario Arcivescovile, Cass.3/8
(ms.11). Evangeliary, Sicily, early 13th c.

427/30.

MESSINA, Bibl. Painiana del Seminario Arcivescovile, Mus.15/16.
Troper, Dominican, 16th c. H.

4.

MESSINA, Bibl. Universitaria, F.A.16. Martyrology, Sicily, 13th c.

428.

MESSINA, Bibl. Universitaria, F.N.n.3. Breviary, Sicily.

425.

MESSINA, Bibl. Universitaria, F.V.344. Missal, Sicily.

Easter week alleluias, 17, 224-6, 523.

MESSINA, Bibl. Universitaria, F.V.359. Missal, Knights of S.
John of Malta.

Easter week alleluias 523.

METZ, Bibl.Mun., 82. Ordinal, Metz.

Post-Pentecost alleluias 186.

MILAN, Bibl. Ambrosiana, 75 inf. (?)

Benedicamus songs 380.

MILAN, Bibl. Ambrosiana, A.92 inf. Benedictional, Palermo, 1165.

427.

MODENA, Archivio Capitolare, O.I.7. Gradual with tropes, sequences,
Forlimpopoli, 11-12th c. GR, MBTS.

301.

MODENA, Archivio Capitolare, O.I.16. Cantatorium, Modena, early
13th c. GR, H, MBTS.

301.

MONREALE, Bibl. del Seminario Arcivescovile, XX.E.8. Evangeliary
and benedictional, Monreale, c.1200.

427; notation 60, 76.

MONTECASSINO, Bibl. dell' Abbazia, 546. Gradual, Montecassino,
12-13th c. GR, MBTS.

301.

MONTPELLIER, Faculté de Médecine de l'Université, H.159.

Tonary, Dijon, St.Bénigne, early 11th c.

Post-Pentecost alleluias 191, 215-20, II/3 (498-521);
alleluia repertory I/9 (227-34), II/4 (528-40); gradual
variants I/12 (309-42), II/7 (612-32); Easter week alleluias
524.

MONTPELLIER, Faculté de Médecine de l'Université, H.304.

Miscellaneous, Normandy, 12th c.

Officium stellae 394.

'MONT-RENAUD' ('Le Manuscrit de'). Ms. in private collection.

Gradual and antiphoner, St.Denis or Corbie, 10th c. GR.

Post-Pentecost alleluias 186-7; gradual variants 332-4.

MONZA, Bibl. Capitolare, c.13/76. Gradual with tropes, sequences,
Monza, 11th c. GR.

Sequence repertory 242/8-56; Visit to the sepulchre 387.

MONZA, Bibl. Capitolare, c.14/77. Gradual with tropes, sequences,
Monza, 13th c. GR, MBTS.

301.

MONZA, Bibl. Capitolare, f.3/104. Noted missal, Monza-Vercelli
area, 12-13th c. GR.

311.

MUNICH, Bayerische Staatsmuseum, lat.4101. Gradual, Augsburg,
1497. MTS.

299.

MUNICH, Bayerische Staatsmuseum, lat.4660. 'Carmina Burana',
Austria, 13th c.

Visit to the sepulchre 393.

MUNICH, Bayerische Staatsmuseum, lat.6264a. Miscellaneous,
Freising, 11th c.

Officium stellae 394.

MUNICH, Bayerische Staatsmuseum, lat.6418. Gradual, Freising,
15th c. MTS.

299.

MÜNSTER, Staatsarchiv, Altertumsverein Münster 97. Breviary,
Springborn, 1464.

Responsory series 425.

NANTES, printed missal of 1482. MW.

Sequences 243/72.

NANTES, printed missal of 1520.

Easter week alleluias 523.

NAPLES, Bibl. Nazionale, VI.G.11. Missal, Acre, early 13th c. GR.

3, 9, 144; Exultet 32-7; date and provenance 51-3/5; notation 71-2/4, facsimile 92; proper prayers I/7 (155-78), II/3 (474-97); post-Pentecost alleluias 206-8/15-20), II/3 (498-521); alleluia repertory I/9 (227-34), II/4 (528-40); gradual variants I/12 (309-42), II/7 (612-32); sanctorale II/1 (440-73); Easter week alleluias 523.

NAPLES, Bibl. Nazionale, VI.G.34. Troper, Troia, early 13th c. H, M.

Sequences for S.Secundinus (Alma cohors), SS.Eleutherius, Pontianus and Anastasius (Exultemus in hac die).

3-4, 11, 21; Exultet 28, 31-7; date and provenance 51/5; notation 60, 76-7; sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants I/13 (343-75), II/8 (634-91); Resonet intonet 382, 700; summary of findings I/20 (432-9).

NAPLES, Bibl. Nazionale, VI.G.38. Noted missal, Franciscan (Naples), 13th c. GR, MBTS.

For the Exultet, the original Beneventan melody has been erased and the 'Norman' (?Franciscan) version entered (Benoit-Castelli, 1953, p.334).

301.

NAPLES, Bibl. Nazionale, VIII.B.51. Passionarium, Sicily or Norman South Italy, early 12th c.

37; date and provenance 53-5; notation 59, 65/9-71; colophon 95.

NAPLES, Bibl. Nazionale, XIII.G.24. Office of S.Catherine, Norman South Italy?, 12-13th c.

Notation 59, 73/5-6.

NARBONNE, printed missal of 1528.

Post-Pentecost alleluias 206-8.

NEW YORK, Pierpont Morgan Lib., 379. Missal, Spoleto, ?12th c.
31.

NEW YORK, Public Lib. at Lincoln Center, cod.memb.occ.20.
Missal, Bristol, early 15th c.
29.

NICOSIA, missal of 1346.
426/30.

NOYON, printed missal of 1506. MW.
Sequences 243, 558-62.

NOYON, printed missal of 1541.
Post-Pentecost alleluias 215-20, II/3 (498-521); Easter
week alleluias 527.

ORLÉANS, printed missal of 1519. MW.
Easter week alleluias 527; sequences 243, 558-62.

ORLÉANS, Bibl.Mun., 14. Fleury, 11th c.
Notation 65/7.

ORLÉANS, Bibl.Mun., 117. Noted missal, Tours, St.Venant, 13th c.
GR.
Gradual variants 325.

ORLÉANS, Bibl.Mun., 129. Ordinal and sequentiary, Fleury, 13th c.
Sequences for SS. Aigulfus and Frogentius (Mirabilis deus),
S.Anianus (17/11 - Fide recta spe directa).
Post-Pentecost alleluias 212/5-23, II/3 (498-521); Easter
week alleluias 526; sequence repertory I/10 (236-86), II/5
(541-57/70-81); sequence variants I/13 (343-75), II/8 (634-91).

ORLÉANS, Bibl.Mun., 201. Dramas, ?Blois, 13th c.
Visit to the sepulchre 388/92-3; Peregrinus 391.

OXFORD, Bodleian Lib., Bodley 579. Sacramentary, Glastonbury,
10th c. GR.
Post-Pentecost alleluias 215-20, II/3 (498-521).

OXFORD, Bodleian Lib., Bodley 596. Westminster Abbey, 12th c.
Includes office of S.Julian (for inventory see Mn 288 above).
26-7; notation 64-5, facsimile 87.

OXFORD, Bodleian Lib., Bodley 775. Cantatorium, Winchester, Old Minster, early 11th c. GR, H, MW, R, S.

Sequences for S. Augustine (26/5 - Aule rutilie micantem), S. Ethelwold (1/8 - Laude celebret), S. Birinus (5/12 - Caelum mare). Added sequences for S. Iustus (10/11 - Fulget dies), S. Swithun (15/7 - Gaudens Christi, Alma cohors, Psallat ecclesia mater decora), S. Ethelwold (Dies sacra dies ista).

Post-Pentecost alleluias 186-7; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants 374.

OXFORD, Bodleian Lib., Canonici lit. 344. Missal, Chartres, 15th c.

Proper prayers I/7 (155-78), II/1 (474-97); post-Pentecost alleluias 202; sanctorale II/1 (440-73); sequences 243, 558-62).

OXFORD, Bodleian Lib., Digby 227 (part of ms. is now Ob Tc 75). Missal, Abingdon, 15th c.

Post-Pentecost alleluias 190; Easter week alleluias 524.

OXFORD, Bodleian Lib., Lat. lit. b. 5. Gradual, York diocese, 15th c.

Sequences for S. Edward (13/10 - Plaudat chorus), S. Wilfrid (12/10 - Salvatoris clementia), S. John of Beverley (7/5 - Gaude mater ecclesia), S. William (8/7 - Regi Christo applaudat).

Alleluia repertory I/9 (227-34), II/4 (528-40); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants 374.

OXFORD, Bodleian Lib., Laud misc. 4. Processional, St. Albans, Tynemouth, 12th c.

Laudes deo dicam per secula 382.

OXFORD, Bodleian Lib., Laud misc. 279. Missal, St. Albans, early 14th c.

Easter week alleluias 524.

OXFORD, Bodleian Lib., Laud misc. 358. Cantatorium, St. Albans, late 12th c. GR, H.

Sequence for S. Alban (22/6 - Eya gaudens caterva).

Post-Pentecost alleluias 210-1/5-22, II/3 (498-521), alleluia repertory I/9 (227-34), II/4 (528-40); ordinary of

(Ob Laud misc.358 cont.)

mass repertory I/11 (287-308), II/6 (582-611); gradual variants (combined with those of Lbl Royal 2.B.IV) I/12 (309-42), II/7 (612-32).

OXFORD, Bodleian Lib., Lyell 9. Troper, ?Breamore, 13th c.

Sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611).

OXFORD, Bodleian Lib., Rawlinson C.892. Gradual, Downpatrick, late 12th c. GR.

Post-Pentecost alleluias 197-8, 215-20, II/3 (498-521); alleluia repertory I/9 (227-34), II/4 (528-40); gradual variants I/12 (309-42), II/7 (612-32); Easter week alleluias 527.

OXFORD, Bodleian Lib., Rawlinson lit.b.1. Missal, Whitby, 14th c.

Sequences for S.Dunstan (19/5 - Hodierna resonent), S. Oswald (9/8 - Regis Oswaldi inclita), S.Hilda (17/11 - Sponso regi castitatis), S.Cuthbert (Trans. 4/9 - Alme concrepent, Verbum pater), S.Egwin (30/12 - Alma chorus).

Post-Pentecost alleluias 213/5-22, II/3 (498-521); sequence repertory I/10 (235-86), II/5 (541-57/70-81); Easter week alleluias 524.

OXFORD, Bodleian Lib., Rawlinson lit.d.3. Gradual, Sarum use, 13th c. GR.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

OXFORD, Bodleian Lib., Selden Supra 27. Troper, ?Heidenheim, 11th c. H.

Sequence repertory 242/8-56.

OXFORD, Bodleian Lib., Trinity College 75. Summer half of Ob Digby 227.

OXFORD, Bodleian Lib., University College 78A. Missal, Hereford use, 15th c.

Easter week alleluias 525.

OXFORD, Bodleian Lib., University College 148. Troper, Chichester, c.1300. H.

345; sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (592-611).

OXFORD, Bodleian Lib., University College 169. Ordinal, Barking, 1404.

A very large number of sequences for local English saints are indicated, too many to list here (see edn. by Tolhurst and McLachlan, 1927-8). The saints, in alphabetical order, are: Alphege, Amelburga, Audoenus of Rouen, Augustine, Botulph, Dunstan, Edmund AEP, Edmund KM, Erkenwald, Ethelburga, Faith, Hildelith, Julian of Le Mans (Illuxit dies), Osyth, Swithun, Wulfida.

Post-Pentecost alleluias 215-20, II/3 (498-521); Easter week alleluias 527; sequence repertory I/10 (235-86), II/5 (541-57/70-81); Mary Magdalene scene 527.

OXFORD, Magdalen College, 226. Pontifical, England, 11-12th c.

Dedication antiphons 401-2; pontifical ceremonies 404/6.

PADUA, Bibl. Capitolare, A.47. Gradual with tropes, sequences, Ravenna, early 12th c. GR, MBTS.

301.

PALERMO, Archivio Storico e Diocesano, 1. Lectionary, Palermo cathedral, 14th c.

427.

PALERMO, Archivio Storico e Diocesano, 2. Missal for Holy Week, Palermo cathedral, 15th c.

429.

PALERMO, Archivio Storico e Diocesano, 3 and 4. Antiphoner for major feasts, Palermo cathedral, 16th c.

424.

PALERMO, Archivio Storico e Diocesano, 5. Troper, Palermo cathedral, c.1375. H.

2, 9, 20, 430; Laudes regiae 16-17, 28-31, transcribed 832; provenance and date 48-9, 55; notation 60, 76; ordinary of mass repertory I/11 (287-308), II/6 (582-611).

PALERMO, Archivio Storico e Diocesano, 6. Collectar, Palermo cathedral, 14th c.

426/30.

PALERMO, Archivio Storico e Diocesano, 7. Psalter and hymnal, Palermo cathedral, 14th c.

429.

PALERMO, Archivio Storico e Diocesano, 8. (olim 544; ed. Terrizzi, 1970, as PLsd 2) Noted missal, Palermo cathedral, 12th c., second quarter.

For physical description see Terrizzi (1970) pp.20 -21 .

2, 20, 38, 42/7, 95, 154.

Easter week alleluias 17-18, 224-6, 523.

S.Julian 27.

Exultet 28, 31/7.

Date and provenance 39-40, 55.

Notation 70-75, facsimile 82.

Litany 130-42/52-4.

Proper prayers I/7 (155-78), II/2 (474-97).

Post-Pentecost alleluias 199, 202-3/22-3.

Gradual variants I/12 (309-42), II/7 (612-32).

Sanctorale II/1 (440-73).

Summary of findings I/20 (432-9).

PALERMO, Archivio Storico e Diocesano, 9. Breviary, Palermo cathedral, 1452.

4, 24, 430; responsory series 424-5.

PALERMO, Archivio Storico e Diocesano, 10. Epistolar, Palermo cathedral, ?12th c.

427.

PALERMO, Archivio Storico e Diocesano, 11. Combined gradual and sacramentary, without notation, largely without lections, Palermo cathedral, 12th c., last quarter, with slightly later supplement.

253 ff., c.26.5 x 20 cm. 20 lines per page. After restoration the construction of the codex is difficult to discern. The foliation, which preceded the restoration, confirms that the bifolium ff.35-8 has been reversed, the folios now appearing in the order 36, 35, 38, 37. The supplement runs from f.230v, beginning with the mass for S.Columba of Sens. The hand is similar to that of the rest of the codex, and cannot be much later than it.

2, 38-9, 42/7, 130/7, 154, 430.

(PLsd 11 cont.)

Easter week alleluias 17-18, 224-6, 523.

Exultet 28, 32-7.

Date and provenance 40, 55.

Sanctorale 143-53, II/1 (440-73).

Proper prayers I/7 (155-78), II/2 (474-97).

Post-Pentecost alleluias 199, 202-3/22-3.

Summary of findings I/20 (432-9).

PALERMO, Archivio Storico e Diocesano, 12 and 13. Capitulars (two volumes of same book ?), Palermo cathedral, 14th c.

427.

PALERMO, Archivio Storico e Diocesano, 14. 'Liber conciliarum', Palermo cathedral, 15th c.

429.

PALERMO, Archivio Storico e Diocesano, 15. 'Thesaurus pauperum', Palermo cathedral, 14th c.

429.

PALERMO, Bibl. Comunale, Esp.VII.A.222. Breviary, Sicily, 1520.
Responsory series 425.

PALERMO, Bibl. Comunale, Qq.E.16¹. Miscellaneous, Sicily.
428.

PALERMO, Bibl. Comunale, 2.Qq.E.2. Martyrology, household chapel of Norman rulers of Sicily, 12th c.

428.

PALERMO, Bibl. Comunale, 2.Qq.G.131. Missal, used in Palermo diocese, 16th c.

9; post-Pentecost alleluias 203-4/13/23; Easter week alleluias 224-6, 523; summary of findings I/20 (432-9).

PALERMO, Bibl. Comunale, 4.Qq.A.2. Miscellaneous, Sicily, 15th c.
429.

PALERMO, Bibl. Nazionale, I.A.9. Processions, etc., Sicily, 15th c.

424.

PALERMO, Bibl. Nazionale, I.B.16. Troper and Dominican sequentiary, Palermo, late 13th c.

The book bears the title 'Officia Gallicana' on the spine of its modern brown leather binding. The manuscript has been heavily restored at the Abbey of Grottaferrata (Monumento Nazionale Laboratorio restauro del Libro). The average size of the leaves is 10 x 14 cm. There are 195 folios with a modern flyleaf at front and back. The book is bound mostly in quaternions, but frequently two of the leaves in such gatherings are singletons (36 and 39 in ff.34-41; 69 and 70 in ff.66-73; 77 and 78 in ff.74-81; 115 and 120 in ff.114-21; 142 and 143 in ff.138-146; in ff.98-105, ff.99-104 are all singletons). In addition there are the following irregularities: ff.1-4 are two bifolios; ff.5-6 is a bifolio; in the gathering ff.7-15, 8, 11 and 14 are single; ff.24-33 are a quinternion, and so are ff.122-131. Ff.132-7 are a ternion; ff.171-3 are a bifolio enclosing a singleton; ff.182-5 two bifolios; ff.186-9 two bifolios; ff.190-5 ternion. Assembled in such an irregular fashion, the book would appear a practical, rather than presentation, codex. The book is very badly damaged from f.171 to the end, and sometimes hardly any music is legible on the stubs of pages remaining. Square notation.

Ff.1-37v: processional and other antiphons.

Ff.37v-47v: Kyries, some with tropes. Ff.47v-53v: Glorias, one troped.

Ff.53v-66v: the conductus Resonet intonet, and four farced lessons.

Ff.66-170v, 174-176v: sequences and devotional songs. (Ff.171-3 are bound out of order and should follow f.181.)

Ff.177-181v, 171-173v: Sanctus, some with tropes. Ff.173v, 182-3 Agnus, some with tropes. (Because of the damage to ff. 178-181 I have not yet been able to identify all items.)

F.183: Paschal litanies. F.184: Humili prece litany. Ff.191v-192v: litanies.

F.192v: melodies for Ite missa est.

Ff.193-195v: song Samson dux fortissime (incomplete).

The ordinary of mass repertory is discussed in Chapter I/11. Its many 'local' Sicilian items have no parallel in the sequence collection, which is mostly composed of Dominican

(PLn I.B.16 cont.)

and Parisian pieces. In order to make this clear I give the list of sequences in PLn I.B.16 and register concordances with Lbl Add.23935 (Dominican master exemplar), Pn lat.830 (Paris), and Pn lat.14452 (Paris, St.Victor):

PLn I.B.16	Lbl 23935	Pn 830	Pn 14452
1. Christi ... Angelica			
2. Letabundus	X	X	X
3. Ante thronum virginalem		X	
4. Nato nobis salvatore		X	
5. Heri mundus exultavit		X	X
6. Gratulemur ad festivum		X	X
7. Celsa pueri		X	X
8. Gaude Syon et letare		X	X
9. Epiphaniam		X	X
10. Corde voce pulsa celos		X	X
11. Hodierna lux diei	X	X	X
12. Missus Gabriel de celis			
13. Zima vetus		X	X
14. Victime	X		
15. Salve crux sancta			
16. Rex omnipotens			
17. Sancti spiritus assit	X		
18. Alma chorus domini			
19. Veni sancte spiritus	X	X	X
20. O amor deus deitas			
21. Vox clarescit			
22. Quicumque vult			
23. Clara chorus			
24. Quam dilecta		X	X
25. Rex Salomon	X	X	X
26. Helisabeth Zacharie			
27. Ad honorem tuum Christe		X	
28. Roma Petro gloriatur		X	X
29. Mane prima sabbati		X	X
30. In celesti ierarchia (Dominic)	X		
31. Adest dies celebris (Peter M)	X		
32. Benedicta sit			
33. Prunis datum		X	X
34. Enim regno claritatis (Clare)			
35. Que est ista			
36. Salve mater salvatoris	X		
37. Mittit ad virginum			
38. Ave mundi spes Maria	X		
39. Ave Maria gratia plena	X		
40. Ave nobilis mitis generosa			
41. Ave virgo gloriosa	X		
42. Ave gloriosa virginum regina			
43. Ave virgo virginum	X		
44. De profundis tenebrarum	X		
45. Jesse virgam humilavit			
46. Laudes crucis			
47. Laus erumpat		X	X
48. Superne matris gaudia	X	X	X
49. Vox sonora nostri chori		X	X
50. Congaudentes exultemus		X	X
51. Celi solem imitantes			
52. Virgines egregie			
53. Virginis Marie laudes	X		

(PLn I.B.16 cont.)

It is perhaps worth noting that several of the above sequences may be English: nos.21-2, 42 and 45.

Dominican and English associations recur with Samson dux fortissime (see Hohler, 1978, p.10), and Parisian ones with the Latin songs which follow the sequences, for instance that on f.175v whose text is largely unreadable but whose title is 'De condicione hominis': it is presumably of a type familiar from sources such as Fl Plut.29.1 and Ob Rawl.C.510.

2, 5.

Date and provenance 48, 55.

Notation 60, 76.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

Resonet intonet 382.

PALERMO, Bibl. Nazionale, I.E.12. Breviary, San Martino delle Scale, 15th c.

424.

PALERMO, Bibl. Nazionale, I.F.9. Missal, San Martino delle Scale, 15th c.

Kalendar 143-51, II/1 (440-73); post-Pentecost alleluias 199-201, 425-6; summary of findings I/20 (432-9).

PALERMO, Bibl. Nazionale, IV.G.3. Missal, San Martino delle Scale, 15th c.

Post-Pentecost alleluias 199-201, 425-6; summary I/20 (432-9).

PALERMO, Bibl. Nazionale, XIV.F.16. Noted missal, Palermo, 12th c., second half.

The modern, dark brown leather binding bears the title 'Codice liturgico'. Several pages have been heavily restored, at the Istituto di Patologia del Libro, Rome. The manuscript has 207 ff., average size 18.5 x 30.5 cm. There are two paper flyleaves at each end. The gatherings are mostly quaternions; ff.1-6 are a ternion; f.7 is a single folio; ff.176-8 are a bifolio enclosing a singleton; f.203 is a singleton; ff.204-5, 206-7 are bifolios. The first 8 folios of the book are

now missing: the first chant remaining is the offertory for the 4th Sunday of Advent. An older ink foliation thus runs 8 ahead of the modern pencil foliation.

2, 5, 43, 426.

S. Julian 27.

Exultet 28, 32-7.

Date and provenance 41-2, 55.

Notation 70-5, facsimile 83.

Litany 13-42/52-4.

Sanctorale 143-54, II/1 (440-73).

Proper prayers I/7 (155-78), II/2 (474-97).

Post-Pentecost alleluias 199-201/3/15-20/3; II/3 (498-521).

Easter week alleluias 224-6, 523.

Alleluia repertory I/9 (227-34), II/4 (528-40).

Gradual variants I/12 (309-42), II/7 (612-32).

Summary of findings I/20 (432-9).

PALERMO, Bibl. Nazionale, XV.H.1. Breviary, San Martino delle Scale, 15th c.

Responsory series 423-4.

PALERMO, Bibl. Nazionale, 4.71.A.10 (Deposito provvisorio 10).

Troper, Palermo, Santa Zita (Dominican), 16th c. H.

4.

PALERMO, Bibl. Nazionale, 4.71.C.2 (Deposito provvisorio 36).

Troper, Palermo, Santa Zita (Dominican), 16th c. H.

4.

PALERMO, Bibl. Nazionale, (printed books) Rari 571. = printed missal of Messina, 1534?

PARIS, printed missal of 1501.

Post-Pentecost alleluias 215-20, II/3 (498-521).

PARIS, printed missal of 1543. (Lbl C.36.b.10)

Proper prayers I/7 (155-78), II/2 (474-97); Easter week alleluias 224-6, 523; sanctorale II/1 (440-73).

PARIS, Bibl. de l'Arsenal, 114. Ordinal, Paris, Ste.-Chapelle, 15th c.

Visit to the sepulchre 386.

PARIS, Bibl. de l'Arsenal, 135. Noted missal, Sarum use, and troper, ?London, 13th c. GR, MW, MTS.

Sequences for S.Alphege (19/4 - Ad hec colenda), S. Dunstan (19/5 - Hodierna resonent), S. Augustine (26/5 - Christo regi laudes), S. Eadburga (?18/7 - Virgines gaudeant).

Sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants 374.

PARIS, Bibl. de l'Arsenal, 279. ?Missal, ?Caen, ?14th c.

Benedicamus songs 379-80, 699.

PARIS, Bibl. de l'Arsenal, 414. Missal, St. Denis.

Easter week alleluias 525.

PARIS, Bibl. de l'Arsenal, 623. Missal, St. Magloire.

Easter week alleluias 18, 224-6, 523.

PARIS, Bibl. de l'Arsenal, 1169. Troper, Autun, early 11th c. H.

Sequence repertory 242/8-56.

PARIS, Bibl. Mazarine, 384. Gradual, St. Denis, 11th c. GR.

Notation 65/7; post-Pentecost alleluias 186-7; gradual variants 320/33-4.

PARIS, Bibl. Mazarine, 405. Noted missal, Meaux, S. Faron, 13th c. GR.

Gradual variants 325.

PARIS, Bibl. Nat., lat. 776. Gradual, St. Michel-de-Gaillac, 11th c. GR.

Post-Pentecost alleluias 206-9.

PARIS, Bibl. Nat., lat. 778. Troper, Narbonne, late 12th c. H, R, MBTS.

Ordinary of mass chants 299, 301-2/7; Laudes deo dicam per secula 382.

PARIS, Bibl. Nat., lat. 830. Noted missal, Paris, St. Germain-l'Auxerrois, 13th c. GR, MBTS.

241; ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequences 558-61, 872.

PARIS, Bibl. Nat., lat. 836. Missal, Limoges, St. Etienne (cathedral).

Easter week alleluias 525.

PARIS, Bibl.Nat., lat.861. Noted missal, Paris, Madeleine, 14th c. GR, MBTS.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

PARIS, Bibl.Nat., lat.864. Missal, Sens.

Post-Pentecost alleluias 186/8.

PARIS, Bibl.Nat., lat.887. Troper, Aquitaine, 11th c. H, R, M. 254; Benedicamus chants 378/80.

PARIS, Bibl.Nat., lat.903. Gradual with tropes, sequences, St.Yrieix, early 11th c. GR, R, MTS.

Post-Pentecost alleluias 206-9/22.

PARIS, Bibl.Nat., lat.904. Noted missal, Rouen cathedral, 13th c. GR.

Sequences for S.Audoenus (24/8 - Alma cohors; also added a different version of same), S.Romanus (23/10 - Pangat nostra devotio).

52; Exultet 31-7; Humili prece 134-5, 824/8; proper prayers I/7 (155-78), II/2 (474-97); alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42, II/8 (634-91); sequence variants I/13 (343-75), II/8 (634-91); Benedicamus songs 379/99; Mary Magdalene scene 392; Officium stellae 394; sanctorale II/1 (440-73).

PARIS, Bibl.Nat., lat.905. Gradual, Rouen cathedral, 15th c. GR, MBTS.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

PARIS, Bibl.Nat., lat.909. Troper, Limoges, St.Martial, early 11th c. H, R, BTS.

254; post-Pentecost alleluias 187-8, 207.

PARIS, Bibl.Nat., lat.975. Ordinal, Toul, 13th c.

Visit to the sepulchre 388-9.

PARIS, Bibl.Nat., lat.1084. Troper, Aurillac, to Limoges, late 10th c. H, R, S.

Post-Pentecost alleluias 206-9; sequence repertory 240/2/8-56.

PARIS, Bibl.Nat., lat.1086. Troper, St.Léonard-de-Noblat, 12-13th c. H, MBTS.

Laudes deo dicam per secula 382.

PARIS, Bibl.Nat., lat.1087. Gradual with tropes, sequences, Cluny, early 11th c. GR, TS.

Sequence repertory 242/8-56; Easter week alleluias 527.

PARIS, Bibl.Nat., lat.1105. Noted missal, Bec, 13th c. GR, M^w.

Sequences for S.Alexius (17/7 - Adest nobis), SS.Nicasius and companions (11/10 - Ecce pulchra).

Proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 210-11/5-22, II/3 (498-521); alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91); sanctorale II/1 (440-73); Easter week alleluias 525.

PARIS, Bibl.Nat., lat.1106. Noted missal, St.Laurent-de-Longret, 14th c. GR, MW.

243.

PARIS, Bibl.Nat., lat.1107. Noted missal, St.Denis, 13th c. GR, MW, MBTS.

Post-Pentecost alleluias 186-7; sequence repertory I/10 (236-86), II/5 (541-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants 320/5.

PARIS, Bibl.Nat., lat.1112. Noted missal, Paris, c.1225. GR, MBTS.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants 314-5/27/33-5.

PARIS, Bibl.Nat., lat.1118. Troper, ?Auch, late 10th c. GR, H, R, MS.

Sequence repertory 240/2/8-56.

PARIS, Bibl.Nat., lat.1119. Troper, Limoges, early 11th c. H, R, S.

254.

PARIS, Bibl.Nat., lat.1120. Troper, Limoges, St.Martial, early 11th c. GR, H, R, M.

Sequence repertory 242/8-56; Benedicamus chants 380; polyphony 413-4/6/9.

PARIS, Bibl.Nat., lat.1121. Troper, Limoges, St.Martial, early 11th c. GR, H, R, BS.

254; post-Pentecost alleluias 207.

PARIS, Bibl.Nat., lat.1135. Troper, Limousin, 11-12th c. GR, H.

Post-Pentecost alleluias 206-9.

PARIS, Bibl.Nat., lat.1136. Troper, Limoges, 11th c. GR, H, S.

Post-Pentecost alleluias 187-8, 207.

PARIS, Bibl.Nat., lat.1137. Troper, Limoges, early 11th c. H, MBTS.

307; post-Pentecost alleluias 187-8, 207; Easter week alleluias 525.

PARIS, Bibl.Nat., lat.1138 and 1338. Sequentiary, Limoges, St. Martial, early 11th c.

254.

PARIS, Bibl.Nat., lat.1139. Troper, ?Limousin, early 12th c. MTS.

Ordinary of mass chants 301/2/7; Benedicamus songs and conductus I/14 (376-83, 410), 699-700; Laudes deo dicam per secula 382; polyphony 416/9.

PARIS, Bibl.Nat., lat.1140. Sequentiary (not noted), Beauvais, 15th c.

243.

PARIS, Bibl.Nat., lat.1240. Troper, Limoges, St.Martial, early 10th c. GR, H, R.

Sequence repertory 242/8-56.

PARIS, Bibl.Nat., lat.1255. Breviary, monastic, Bourges, 13th c.

Visit to the sepulchre 388.

PARIS, Bibl.Nat., lat.1268. Breviary, Senlis, 14th c.

Visit to the sepulchre 387.

PARIS, Bibl.Nat., lat.1274. Breviary, Clermont-Ferrand, 14th c.

Visit to the sepulchre 387.

PARIS, Bibl.Nat., lat.1301. Ordinal, Coutances, 15th c.

Visit to the sepulchre 386/92.

PARIS, Bibl.Nat., lat.1307. Breviary, Xanten, 15th c.

Visit to the sepulchre 388.

PARIS, Bibl.Nat., lat.1343. Marian votive services, Naples
(or Paris - for Charles of Anjou), late 13th c.

Conductus 381.

PARIS, Bibl.Nat., lat.1435. Ordinal, Paris, Ste.-Chapelle,
14th c.

Visit to the sepulchre 386.

PARIS, Bibl.Nat., lat.1928. Fécamp, 11th c.

Notation 66-8.

PARIS, Bibl.Nat., lat.3549. Troper, ?Limousin, 12th c.

Benedicamus songs 380; polyphony 410/12.

PARIS, Bibl.Nat., lat.3719. Troper(s), ?Angoulême, 12th c.

Benedicamus songs 380; polyphony 412-3.

PARIS, Bibl.Nat., lat.3777. St.Maur-des-Fossés, 12th c.

Notation 71-2.

PARIS, Bibl.Nat., lat.3778. St.Maur-des-Fossés, 12th c.

Notation 71.

PARIS, Bibl.Nat., lat.9434. Gradual and sacramentary, Tours,
St.Gatien, 11th c. GR.

Notation 65/7; post-Pentecost alleluias 186-7; gradual
variants 325/34.

PARIS, Bibl.Nat., lat.9435. Noted missal, Maillezais, 11th c. GR.

Gradual variants 314-5/27.

PARIS, Bibl.Nat., lat.9436. Noted missal, St.Denis, 11th c. GR.

Post-Pentecost alleluias 186-7; alleluia repertory I/9
(227-34), II/4 (528-40); Easter week alleluias 527.

PARIS, Bibl.Nat., lat.9438. Gradual and sacramentary, Limoges,
St.Etienne (cathedral), c.1100. GR.

Post-Pentecost alleluias 186/8-9, 207.

PARIS, Bibl.Nat., lat.9439. Noted missal, Rennes, St.Melaine,
12th c. GR.

17; post-Pentecost alleluias 190; gradual variants I/12
(309-42), II/7 (612-32); Easter week alleluias 523.

PARIS, Bibl.Nat., lat.9441. Noted missal, Paris, Notre-Dame,
13th c. GR.

Gradual variants 328/32/5.

PARIS, Bibl.Nat., lat.9448. Cantatorium, Prüm, late 10th c.
R.

Sequence repertory 242/8-56.

PARIS, Bibl.Nat., lat.9449. Troper, Nevers, c.1060. GR, H, R,
TS.

Sequence repertory 246-8; Officium stellae 394.

PARIS, Bibl.Nat., lat.10502. Noted missal, Sens, 13th c. GR,
MB.

Gradual variants 325.

PARIS, Bibl.Nat., lat.10508. Troper, St.Evrout, 12th c. GR,
H, MW, R, MBTS.

Sequence for S.Ebrulfus (Evrout - 29/1 - Solennis
erit dies).

12, 68, 322; notation 62, 73/5; alleluia repertory I/9
(227-34), II/4 (528-40); sequence repertory I/10 (236-86),
II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308),
II/6 (582-611); sequence variants I/13 (343-75), II/8 (634-91);
Easter week alleluias 526.

PARIS, Bibl.Nat., lat.10511. Gradual, St.Laurent-de-Longret?,
St.Florentin?, late 12th c. GR, MBTS.

Gradual variants 324/32/4.

PARIS, Bibl.Nat., lat.11522. Missal and breviary, Corbie, 11-12th
c. GR.

Post-Pentecost alleluias 186-7; Easter week alleluias 523.

PARIS, Bibl.Nat., lat.11591. Missal, St.Maur-des-Fossés.

Easter week alleluias 525.

PARIS, Bibl.Nat., lat.12042. St.Maur-des-Fossés, 12th c.

Notation 71.

PARIS, Bibl.Nat., lat.12044. Antiphoner, St.Maur-des-Fossés,
12th c.

Notation 71.

PARIS, Bibl.Nat., lat.12053. Noted missal, Lagny, 11th c. GR.

Alleluia repertory I/9 (227-34), II/4 (528-40).

PARIS, Bibl.Nat., lat.12054. Gradual and sacramentary, St.
Maur-des-Fossés, late 11th c. GR.

Notation 65/7.

PARIS, Bibl.Nat., lat.12057. Missal, St.Maur-des-Fossés.

Easter week alleluias 524.

PARIS, Bibl.Nat., lat.12584. Gradual and antiphoner, St.Maur-des-Fossés, late 11th c. GR.

Easter week alleluias 524.

PARIS, Bibl.Nat., lat.13247. Missal, St.Maur-des-Fossés.

Easter week alleluias 524.

PARIS, Bibl.Nat., lat.13250. Missal, Belgium, 11th c. GR.

Easter week alleluias 523.

PARIS, Bibl.Nat., lat.13252. Troper, St.Magloire, late 11th c. GR, H, R,

Sequence for S.Martial (30/6 - Valde lumen).

Notation 65/7-8; post-Pentecost alleluias 206-8/15-20, II/3 (498-521); alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308). II/6 (582-611); sequence variants I/13 (343-75), II/8 (634-91).

PARIS, Bibl.Nat., lat.13253. Gradual, St.Maur-des-Fossés, 13th c. GR.

Gradual variants 334; Easter week alleluias 527.

The post-Pentecost alleluias are in an irregular order (given in Renaudin, 1972), which I have re-ordered numerically, and cited as 'St.Maur': 215-20, II/3 (498-521).

PARIS, Bibl.Nat., lat.13254. Gradual, Chelles, late 12th c. GR.

Sequences for S.Baltildis (30/1 - Eya concio sancta vox nostra, (added) Conletantur).

Post-Pentecost alleluias 215-23, II/3 (498-521); Easter week alleluias 224-6, 523; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); gradual variants 328; sequence variants I/13 (343-75), II/8 (634-91).

PARIS, Bibl.Nat., lat.13255. Gradual, Cluniac house in Paris region, late 13th c. GR.

Post-Pentecost alleluias 215-20, II/3 (498-521).

PARIS, Bibl.Nat., lat.14446. Noted missal, sometimes assigned to Troarn, St.Martin, 12th c. GR.

Exultet 33-7; proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 212/5-20, II/3 (498-521); Easter week alleluias 224-6, 524; alleluia repertories I/9 (227-34), II/4 (528-40); gradual variants I/12 (309-42), II/7 (612-32); sanctorale II/1 (440-73).

PARIS, Bibl.Nat., lat.14452. Gradual, Paris, St.Victor, 13th c. GR, MBTS.

241, 411; ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants 314-5/34-5; sequences 558-61, 872.

PARIS, Bibl.Nat., lat.15614. Missal, Soissons.

Easter week alleluias 525.

PARIS, Bibl.Nat., lat.15615. Noted missal, Paris, 13th c. GR.

Gradual variants I/12 (309-42), II/7 (612-32).

PARIS, Bibl.Nat., lat.15616. Noted missal, Paris, with Evreux kalendar, 13th c. GR.

Gradual variants I/12 (309-42), II/7 (612-32).

PARIS, Bibl.Nat., lat.16819. Lectionary, Compiègne, 11th c.

Officium stellae 394.

PARIS, Bibl.Nat., lat.16823. Noted missal, Compiègne, St. Corneille, 13th c. GR, MW, MBTS.

Post-Pentecost alleluias 186-7; sequence repertory I/10 (236-86), II/5 (541-81); gradual variants 333; Easter week alleluias 525.

PARIS, Bibl.Nat., lat.16828. Gradual, Compiègne, St.Corneille, 14th c. GR, MBTS.

Post-Pentecost alleluias 186-7.

PARIS, Bibl.Nat., lat.17305. Missal, North-East France, 11th c. GR.

Easter week alleluias 527.

PARIS, Bibl.Nat., lat.17306. Missal, Amiens, 11th c. GR.

Easter week alleluias 527.

PARIS, Bibl.Nat., lat.17307. Noted missal, Vermandois, late 12th c. GR.

Gradual variants 324.

PARIS, Bibl.Nat., lat.17310. Noted missal, Chartres, early 14th c. GR.

Gradual variants I/12 (309-42), II/7 (612-32).

PARIS, Bibl.Nat., lat.17329. Gradual, Compiègne, St.Corneille, 13th c. GR, TS.

Post-Pentecost alleluias 186-7.

PARIS, Bibl.Nat., lat.18010. Gradual, Corbie, late 11th c. GR.

Post-Pentecost alleluias 186-7; gradual variants 332/4.

PARIS, Bibl.Nat., nouv.acq.lat.172. Missal, Vannes.

Easter week alleluias 523.

PARIS, Bibl.Nat., nouv.acq.lat.396. ?

Easter week alleluias 525.

PARIS, Bibl.Nat., nouv.acq.lat.541. Noted missal, Rouen, 13th c. GR.

Gradual variants I/12 (309-42), II/7 (612-32).

PARIS, Bibl.Nat., nouv.acq.lat.1064. Miscellaneous, Beauvais, 12th c.

Notation 71-2; *Peregrinus* 391; Visit to the sepulchre 393.

PARIS, Bibl.Nat., nouv.acq.lat.1177. Troper, Clermont diocese?, late 11th c. GR, H, MBTS.

302/7.

PARIS, Bibl.Nat., nouv.acq.lat.1235. Gradual with tropes, sequences, etc., Nevers, 12th c. GR, R, MBTS.

Post-Pentecost alleluias 186/8; sequence repertory 246-8; 301.

PARIS, Bibl.Nat., nouv.acq.lat.1773. Noted missal, Evreux, early 13th c. GR.

Post-Pentecost alleluias 191, 201; gradual variants I/12 (309-42), II/7 (612-32); Easter week alleluias 525.

PARIS, Bibl.Nat., nouv.acq.lat.1871. Troper, Aquitaine, late 11th c. H, R, MBTS.

302.

PARIS, Bibl.Nat., nouv.acq.lat.3126. Troper, Nevers, late 12th century.

Sequence repertory 246-8.

PARIS, Bibl. Nat., Nourry, Cat. 229/863. Noted missal, Tours, St. Julien, 12th c. GR.

Gradual variants 324.

PARIS, Bibl. Ste.-Géneviève, 93. Noted missal, Paris, late 12th c. GR.

Gradual variants 328.

PARIS, Bibl. Ste.-Géneviève, 99. Missal, Senlis, 13th c. GR.

Gradual variants 328.

PARIS, Bibl. Ste.-Géneviève, 111. Gradual (not noted), St. Denis for Senlis, late 9th c. GR.

Post-Pentecost alleluias 186-7.

PARIS, Bibl. Ste.-Géneviève, 117. Antiphoner, Beauvais, St. Michel, early 14th c.

Notation 71.

PARIS, Bibl. Ste.-Géneviève, 2636. Breviary, Senlis, 15th c.

Visit to the sepulchre 387.

PARMA, Bibl. Palatina, 98. Noted missal, Sarum use, 14th c. MBTS.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

PIACENZA, Bibl. Capitolare del Duomo, 65. Cantor's book (complete music for liturgy), Piacenza, early 13th c. GR, MTS. 302.

PISTOIA, Bibl. Capitolare, C. 121. Troper, Pistoia, 11-12th c. H, MBT.

Notation 70.

POITIERS, printed missal of 1498. MW.

243.

PORRENTRUUY, Collège. Gradual, Liège diocese (use of Premonstratensians of Bellelay), 12th c.

Gradual variants 314-5/27.

PRAGUE, Archiv Metropolitní Kapituly, C. 72. Kyriale, Prague, 15th c. MBTS.

299.

PROVINS, Bibl. Mun., 12. Gradual, Chartres, St. Père, early 13th c. GR.

Sequence for S. Launomarus (19/1 - Organicis).

(PRO 12 cont.)

Exultet 33-7; post-Pentecost alleluias 202/15-20, II/3 (498-521); Easter week alleluias 224-6, 524; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91).

REIMS, printed missal of 1505.

Easter week alleluias 525.

REIMS, Bibl.Mun., 217. Noted missal, Reims (?St.Denis), 14th c. GR.

Post-Pentecost alleluias 186-7.

REIMS, Bibl.Mun., 218. Noted missal, 12th c.

Easter week alleluias 525.

REIMS, Bibl.Mun., 221. Noted missal, Reims, 12th c. GR.

Post-Pentecost alleluias 186-7.

REIMS, Bibl.Mun., 224. Noted missal, Reims cathedral, 14th c. GR.

Post-Pentecost alleluias 186-7.

REIMS, Bibl.Mun., 232. Missal, Reims, St.Thierry.

Easter week alleluias 526.

REIMS, Bibl.Mun., 261. Reims, 12th c.

Notation 70.

REIMS, Bibl.Mun., 264. Gradual, Reims, St.Thierry, 13th c. GR, MTS.

Easter week alleluias 526.

REIMS, Bibl.Mun., 266. Gradual, Reims, St.Denis, 15th c. GR, MTS.

Post-Pentecost alleluias 186-7.

REIMS, Bibl.Mun., 285. Sequentiary, Reims, St.Thierry, 12th c. H.

Sequences 243, 558-62.

RENNES, printed missal of 1492. MW.

Sequences 243/72, 562.

ROME, Bibl. Angelica, 123. Gradual, Bologna, 11th c. GR.

Gradual variants 326-7.

ROME, Bibl. Angelica, 435. Troper, Chartres, St.Chéron, H, M.

Sequence for S.Caraunus (Chéron - 27/5 - Christo laudes exolvamus).

Sequence repertory I/19 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sequence variants I/13 (343-75), II/8 (634-91).

ROME, Bibl. Angelica, 477 + Cambridge, Fitzwilliam Museum, McClean 49. Gradual and sacramentary, Jerusalem, c.1140.

Sequence for S.Augustine (28/8 - Splendescit hodierna dies): the cathedral of Jerusalem had an Augustinian chapter.

Notation 171, facsimile 91; post-Pentecost alleluias 215-23, II/3 (498-521); sequence repertory I/10 (235-86), II/5 (541-57/70-81); Easter week alleluias 524.

ROME, Bibl. Apostolica Vaticana, Barb.lat.603. Noted missal, Caiazzo, early 12th c. GR.

Resonet intonet, Laudes deo dicam per secula 382.

ROME, Bibl. Apostolica Vaticana, Barb.lat.659. Ordinal, Jerusalem, 1160.

Visit to the sepulchre 387/9.

ROME, Bibl. Apostolica Vaticana, Ottob.lat.313. Sacramentary with chant text incipits, St.Denis, 9th c. GR.

Post-Pentecost alleluias 186-7.

ROME, Bibl. Apostolica Vaticana, Ottob.lat.3025. Treatise on polyphony, ?Paris, c.1220.

14.

ROME, Bibl. Apostolica Vaticana, Urb.lat.602. Troper, Monte-cassino, 11-12th c. H, MBTS.

300.

ROME, Bibl. Apostolica Vaticana, Vat.lat.42. Evangeliary, ?Palermo, early 13th c.

427.

ROME, Bibl. Apostolica Vaticana, Vat.lat.1341. ?

Benedicamus songs 378.

ROME, Bibl. Apostolica Vaticana, Vat.lat.4746. Pontifical, Syracuse, c.1300.

2; date and provenance 50/5; notation 60, 76; dedication antiphons I/17 (399-407).

ROME, Bibl. Apostolica Vaticana, Vat.lat.4770. Noted missal, ?Subiaco, 10-11th c. GR.

Visit to the sepulchre 387.

ROME, Bibl. Apostolica Vaticana, Vat.lat.5319. Gradual, Rome, St.Peter's (Old Roman), 11-12th c. MBTS.

Post-Pentecost alleluias 184, 192-6.

ROME, Bibl. Apostolica Vaticana, Vat.lat.6082. Noted missal, Montecassino, 12th c. GR.

Post-Pentecost alleluias 205-6; gradual variants 319.

ROME, Bibl. Apostolica Vaticana, Vat.lat.6748. Pontifical, Monreale, 13-14th c.

2; date and provenance 50/5; notation 60, 76; dedication antiphons I/17 (399-407).

ROME, Bibl. Casanatense, 614. Includes 12th-c. Sicilian coronation ritual.

429.

ROME, Bibl. Casanatense, 1741. Troper, Nonantola, late 11th c. GR, H, R, MBTS.

301.

ROME, Bibl. Nazionale, 1343. Troper, Nonantola, late 11th c. GR, H, MBTS.

301.

ROME, Santa Sabina, XIV.lit.1. Complete liturgy, Dominican master exemplar, Paris, 1254. GR, MBTS.

Ordinary of mass repertory I/11 (287-308), II/6 (582-611).

ROME, Bibl. Vallicelliana, C.52. Gradual, Norcia, S.Eutizio, 12th c. GR, MBT.

301.

ROUEN, printed missal of 1497. (Lb1 1C.43975)

Proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 206-8/15-20/3, II/3 (498-521); Easter week alleluias 524; sanctorale II/1 (440-73).

ROUEN, printed missal of 1499. MW.

Sequences 243, 558-62.

ROUEN, Bibl.Mun., 192. Breviary and part of missal, Rouen, St.Ouen, 13th c.

Post-Pentecost alleluias 210-11/15-22, II/3 (498-521).

ROUEN, Bibl.Mun., 209-210. Partly noted breviary, Jumièges, 12th c.

Notation 62.

ROUEN, Bibl.Mun., 222. Processional, Rouen, Ste.-Catherine-du-Mont, 13th c.

Peregrinus 391.

ROUEN, Bibl.Mun., 249. Gradual, Eu, St.Laurent, 12th- (temporale) 14th (sanctorale, kyriale, sequentiary) c. GR.

Sequences for S.Victor (21/7 - Ecce dies triumphalis), S.Laurence O'Toole (14/11 - eight sequences for the main feast and days throughout the octave).

Sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91).

ROUEN, Bibl.Mun., 250. Gradual, Jumièges, 14th c. GR.

Sequences for S.Hugo AEP (9/4 - Adest nobis), S.Philibert (20/8 - Superne matris), S.Aidan EP (? - Adest nobis), S.Aichadrius AB (15/9 - Organicis), S.Benignus (1/11 - Adest nobis).

Post-Pentecost alleluias 190; Easter week alleluias 526; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91).

ROUEN, Bibl.Mun., 252. Antiphoner, Rouen, St.Ouen, 14th c.

Visit to the sepulchre 389.

ROUEN, Bibl.Mun., 253. Ordinal, Fécamp, 14th c.

Visit to the sepulchre 389.

ROUEN, Bibl.Mun., 267. Noted missal, Jumièges, 12th c. GR.

Notation 71/3; gradual variants I/12 (309-42), II/7 (612-32); Easter week alleluias 526.

ROUEN, Bibl.Mun., 272. Sacramentary, St.Wandrille, 11th c.

159; notation 66-7.

ROUEN, Bibl.Mun., 273. Sacramentary, with chant text incipits in margin, St.Evrault, 11th c.

Proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 181/90; sanctorale II/1 (440-73), Easter week alleluias 526.

ROUEN, Bibl.Mun., 276. Missal (not noted), Rouen, St.Ouen, 13th c.

Sequences for S.Audoenus (Ouen - 24/8, Octave, Trans. 1/2 and 5/5 - Alma cohors), S.Scareberga (1/10 - Virginis venerande), SS.Nicasius and companions (11/10 - Ecce pulchra), S.Romanus (23/10 - Ecce dies).

Proper prayers I/7 (155-78), II/2 (474-97); post-Pentecost alleluias 210-11/15-22, II/3 (498-521); sequence repertory I/10 (236-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); sanctorale II/1 (440-73); Easter week alleluias 525.

ROUEN, Bibl.Mun., 277. Noted missal, Rouen cathedral, c.1240. GR.

Sequences for S.Severus (1/2), SS.Gildardus and Medardus (8/6), S.Romanus (23/10 - Pangat nostra concio, Octave and Trans 16/6), S.Victricius (?), S.Audoenus (24/8 - Alma cohors), S.Mellon (22/10). All Adest nobis except where stated.

Post-Pentecost alleluias 197-8/200-1; sequence repertory I/10 (236-86), II/5 (541-57/70-81); gradual variants I/12 (309-42), II/7 (612-32); sequence variants I/13 (343-75), II/8 (634-91).

ROUEN, Bibl.Mun., 290. Missal, Fécamp, 11th c.

159.

ROUEN, Bibl.Mun., 291. Missal, St.Wandrille, 13th c.

Post-Pentecost alleluias 197-8/200-1/15-20/3, II/3
(498-521); Easter week alleluias 524.

ROUEN, Bibl.Mun., 292. Missal, Fécamp, 14th c.

Post-Pentecost alleluias 190; Easter week alleluias 526.

ROUEN, Bibl.Mun., 295. Missal, Fécamp, 15th c.

Post-Pentecost alleluias 190; Easter week alleluias 526.

ROUEN, Bibl.Mun., 296. Missal, Jumièges, 12th c.

159; post-Pentecost alleluias 190; Easter week alleluias
526.

ROUEN, Bibl.Mun., 297. Missal, Jumièges, 12th c.

159; post-Pentecost alleluias 190; Easter week alleluias
526.

ROUEN, Bibl.Mun., 298. Missal, Jumièges, 13th c.

159; post-Pentecost alleluias 190; Easter week alleluias
526.

ROUEN, Bibl.Mun., 299. Missal, Jumièges, 13th c.

159; post-Pentecost alleluias 190; Easter week alleluias
526.

ROUEN, Bibl.Mun., 305. Noted missal, Montaure, 13th c. GR.

Post-Pentecost alleluias 206-8/15-20, II/3 (498-521);
Easter week alleluias 527; gradual variants I/12 (309-42),
II/7 (612-32).

ROUEN, Bibl.Mun., 453. Miscellaneous, Rouen, St.Ouen, 11th c.

Notation 66-9, facsimiles 88-90.

ROUEN, Bibl.Mun., 465. S.Augustine, Fécamp, 9th c.

Added notation of 11th c. 66-8.

ROUEN, Bibl.Mun., 489. Miscellaneous, Fécamp, 11th c.

Laudes 30; notation 66-7.

ROUEN, Bibl.Mun., 538. Guitmund of Aversa: De corpore et
sanguine domini, Jumièges, 12th c.

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ROUEN, Bibl.Mun., 666. Miscellaneous, Rouen, St.Ouen.

Latin songs noted in 12th c. 71-2.

ROUEN, Bibl.Mun., 1383. Hagiographical, Jumièges, 11th c.
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ROUEN, Bibl.Mun., 1396. Hagiographical, Jumièges, 11th c.
Notation 66-8.

ST.BRIEUC, printed missal of 1533. MW.
243, 562.

ST.GALL, Stiftsbibl., 339. Gradual, St.Gall, early 11th c. GR.
182.

ST.GALL, Stiftsbibl., 359. Cantatorium, St.Gall, early 10th c.
GR.
182.

ST.GALL, Stiftsbibl., 381. Troper, St.Gall, early 11th c. GR,
H, R.
Sequence repertory 242/8-56.

ST.GALL, Stiftsbibl., 383. Troper, ?Savoy, 13th c. H, MBTS.
Ordinary of mass chants 299, 301/7.

ST.GALL, Stiftsbibl., 484. Troper, St.Gall, early 11th c. H, R.
Sequence repertory 242/8-56.

ST.GALL, Stiftsbibl., 546. Troper, St.Gall, 1507-14. H, MBTS.
Ordinary of mass chants 299, 301/7.

ST.MALO, printed missal of 1501. MW.
243, 562.

'St.Maur' - for alleluia series designated thus see Pn lat.
13253.

ST.QUENTIN, Bibl.Mun., 86. Miscellaneous, Origny-Ste.-Benoîte,
14th c.

Mary Magdalen scene 392.

SANTIAGO DA COMPOSTELA, Cathedral, 'Jacobus'. S.James office,
miracles, etc., ?Vézelay, c.1170.
Polyphony 409/12/14/18-20.

SARUM missal, ed. Legg (1916) from Pa 135, Bu 2565, Mr lat.24.
Post-Pentecost alleluias 213/15-22, II/3 (498-521);
sequence repertory I/10 (235-86), II/5 (541-57/70-81); Easter
week alleluias 527.

SENLIS, printed missal of 1524. MW.

Sequences 243/71-2/7, 558-62; Easter week alleluias 523.

SENS, printed missal of 1520.

Easter week alleluias 527.

SENS, printed missal of 1543. MW.

Sequences 243/72/7, 558-62.

SENS, Bibl.Mun., 18. Noted missal, Sens, St.Pierre-le-Vif, 13th c. GR.

Gradual variants 334; Easter week alleluias 527.

SENS, Bibl.Mun., 46A. Circumcision office, Sens, early 13th c.

Benedicamus songs and conductus 10, 379-81, 699-700.

SHREWSBURY, The Schools, VI. Partbook for polyphony and dramas, ?Shrewsbury, late 15th c.

Visit to the sepulchre 389.

SHREWSBURY, The Schools, XXX. Gradual, Haughmond, late 12th c.

Post-Pentecost alleluias 213/15-23, II/3 (498-521); Easter week alleluias 224, 523; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertories I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32).

SIRACUSA, Duomo. Gradual, Syracuse, 13th c.

Post-Pentecost alleluias 199-201/15-20/3, II/3 (498-521); summary of findings I/20 (432-9).

STUTTGART, Württembergische Landesbibl., HB.I.Asc.85. Cantionarium, ?Weingarten, 13th c. H,

Benedicamus songs 379-80.

SUBIACO, Bibl. S.Benedetto 247. Gradual, ?Tours, 13th c. GR.

Gradual variants 325.

THÉROUANNE, printed missal of 1516. MW.

243, 562.

TORINO, Bibl. Nazionale Universitaria, F.I.4. ?

Conductus 381.

TORINO, Bibl. Nazionale Universitaria, F.IV.18. Gradual, Bobbio, 12th c. GR, MBTS.

301; gradual variants 318/34.

TORTOSA, Catedral, 135. Troper, Tortosa, 13th c. H, TS.

Ordinary of mass chants 299, 301/7.

TOURNAI, printed missal of 1498. MW.

243, 562.

TOURNAI, printed missal of 1540.

Easter week alleluias 527.

TOURS, Bibl.Mun., 927. Miscellaneous, ?Tours, 13th c.

Visit to the sepulchre 392-3.

TOURS, Petit Séminaire. Noted missal, Tours, St.Martin, early 11th c. GR.

Post-Pentecost alleluias 186-7; gradual variants 325.

TRIER, Bistumarchiv und Dombibl. Noted missal, Fleury, 12th c. GR.

Gradual variants I/12 (309-42), II/7 (612-32).

TROYES, printed missal of 1497.

Sequences 243, 558-62.

TROYES, Bibl.Mun., 522. Noted missal, Clairvaux, 11th c.

Post-Pentecost alleluias 215-20, II/3 (498-521).

TROYES, Bibl.Mun., 720. Breviary, Troyes, 13th c.

Responsory series 425.

TROYES, Bibl.Mun., 894. Noted missal, Chartres, St.Père, early 12th c.

Notation 62/5/7; gradual variants 314/35.

TROYES, Bibl.Mun., 1150. Missal, ?

Easter week alleluias 523.

VALENCIENNES, Bibl.Mun., 111. Missal, St.Amand, 14th c.

346.

VERCELLI, Bibl. Capitolare, 56. Noted missal, ?Ivrea, 13th c. with cantatorium material, ?Vercelli, 14th c. GR, MBTS.

Gradual variants 314-5/8/27/33.

VERCELLI, Bibl. Capitolare, 146. Gradual with tropes, sequences, Vercelli, early 12th c. GR, MBTS.

301.

VERCELLI, Bibl. Capitolare, 161. Gradual with tropes, sequences,
Vercelli, late 11th c. GR, MBTS.

301.

VERCELLI, Bibl. Capitolare, 162. Gradual with tropes, sequences,
Vercelli, 12th c. GR, MBTS.

301.

VERCELLI, Bibl. Capitolare, 186. Gradual with tropes, Balerna,
S.Victor, 11-12th c. GR, MBTS.

301; gradual variants 319, 327.

VERONA, Bibl. Capitolare, 107. Troper, Mantua, S.Benedetto,
later used in Verona, 11th c. H, MTS.

301.

VICH, Museo Episcopale, 7613 (Gudiol cat.106, olim 31). Troper,
?Vich, late 12th c. H, TS.

Ordinary of mass chants 301-2.

VIENNE, printed missal of 1534.

Post-Pentecost alleluias 186/8.

WIEN, Österreichische Nationalbibl., lat.1928. Ordinal,
Hospitallers of Jerusalem, 14th c.

Visit. to the sepulchre 389.

WOLFENBÜTTEL, Herzog-August-Bibl., 542. Gradual, Marienberg,
14-15th c. MBTS.

302/7.

WOLFENBÜTTEL, Herzog-August-Bibl., 677. Polyphony, England,
mid-13th c.

300; Crucifixum in carne 415.

WOLFENBÜTTEL, Herzog-August-Bibl., 1206. Polyphony, Paris,
mid-13th c.

Crucifixum in carne 415.

WORCESTER, Cathedral, Chapter Lib., F.160. Complete music for
the liturgy (cantor's book), Worcester cathedral, c.1230.

GR.

(WO F.160 cont.)

Sequences for S.Alphege (19/4 - Ad hec colenda), S.Dunstan (19/5 - Hodierna resonent), S.Oswald (28/2 - Gratulare), S.Romanus (23/10 - Superne matris).

Post-Pentecost alleluias 210-11/15-22 , II/3 (498-521); Easter week alleluias 526; alleluia repertory I/9 (227-34), II/4 (528-40); sequence repertory I/10 (235-86), II/5 (541-57/70-81); ordinary of mass repertory I/11 (287-308), II/6 (582-611); gradual variants I/12 (309-42), II/7 (612-32).

YORK, missal ed. Henderson (1874).

Sequences for S.John of Beverley (7/5 - Gaude mater ecclesia), S.William (8/7 - Regi Christo applaudat, and five others), S.Cuthbert (Trans. 4/9 - Verbum pater eructavit).

Post-Pentecost alleluias 213/15-20, II/3 (498-521); sequence repertory I/10 (235-86), II/5 (541-57/70-81); Easter week alleluias 523.

ZAYAS. M. de Zayas, private collection. Troper, Benevento, 12th c. S.

301.

ZÜRICH, Zentralbibl., Rheinau 30. Gradual (not noted) and sacramentary, Nivelles, c.800. GR.

Post-Pentecost alleluias 185, 192-6.

Additional sources, cited only in the statement of results of the survey of points of variance in the gradual, are listed on pp.

SECTION 2. LIBRARY SIGLA

Throughout the thesis libraries are denoted by sigla, following the system established in Series A of the RISM (Répertoire Internationale des Sources Musicales) publications.

With one or two exceptions, I have found it unnecessary to include the sigla denoting countries. Those used here are:

CH - Switzerland	E - Spain
CS - Czechoslovakia	F - France
D - Germany	I - Italy

As in the previous list of sources, therefore, the list of sigla now given proceeds irrespective of country:

Ac - Assisi, Bibl. Comunale
 AM - Amiens, Bibl. Municipale
 AN - Angers, Bibl. Municipale
 AO - Aosta, Seminario Maggiore
 APT - Apt, Cathédrale Sainte-Anne
 AS - Arras, Bibl. Municipale
 AUc - Auxerre, Cathédrale, Bibl. du Chapitre
 AUT - Autun, Bibl. Municipale
 AVR - Avranches, Bibl. Municipale
 B - Besançon, Bibl. Municipale
 BAca - Bari, Bibl. Capitolare
 BAa - Bamberg, Staatsbibl.
 BAY - Bayeux, Bibl. Municipale
 Bc - Barcelona, Bibl. de Catalunya
 Bds - Berlin (East), Deutsche Staatsbibl.
 Bl - Bologna, Conservatorio di musica G.B.Martini
 Br - Brussels, Bibl. Royale
 BRp - Bristol, Public Libraries, Central Library
 Bu - Bologna, Bibl. Universitaria
 BULh - Burgos, Monasterio de las Huelgas
 BV - Benevento, Bibl. Capitolare
 CA - Cambrai, Bibl. Municipale
 CATa - Catania, Archivio di Stato
 Ccc - Cambridge, Corpus Christi College
 Cfm - Cambridge, Fitzwilliam Museum
 CHR - Chartres, Bibl. Municipale
 Cjc - Cambridge, St. John's College
 Cjec - Cambridge, Jesus College

CN - Caen, Bibl. Municipale
 CO - Colmar, Bibl. Municipale
 Ctc - Cambridge, Trinity College
 Cu - Cambridge, University Library
 DHk - Den Haag, Koninklijke Bibl.
 DOU - Douai, Bibl. Municipale
 DS - Darmstadt, Hessische Landesbibl.
 Du - Durham, University Library
 (CH-) E - Einsiedeln, Stiftsbibl.
 (E-) E - El Escorial, Real Monasterio di S.Lorenzo
 EN - Engelberg, Stiftsbibl.
 EXc - Exeter, Cathedral
 Fl - Florence, Bibl. Mediceo-Laurenziana
 Fr - Florence, Bibl. Riccardiana
 H - Huesca, Bibl. de la Catedral
 IV- Ivrea, Bibl. Capitolare
 KA - Karlsruhe, Badische Landesbibl.
 KNd - Köln, Erzbischöfliche Diözesan- und Dombibl.
 LA - Laon, Bibl. Municipale
 Lbl - London, British Library
 Lc - Lucca, Bibl. Capitolare
 LEu - Leipzig, Universitätsbibl.
 LG - Limoges, Bibl. Municipale
 LH - Le Havre, Bibl. Municipale
 LM - Le Mans, Bibl. Municipale
 Lm - Lille, Bibl. Municipale
 Lsc - Leningrad, Publichnaya Bibl. imeni M.E.Salt'ikova-Shchedrina
 Lva - London, Victoria and Albert Museum
 Lwa - London, Westminster Abbey
 Ma - Milan, Bibl. Ambrosiana
 Mah - Madrid, Real Academia de la Historia (Archivo Histórico Nacional)
 Mbs - Munich, Bayerische Staatsbibl.
 MC - Montecassino, Archivio
 ME - Messina, Bibl. Universitaria
 MEs - Messina, Bibl. Painiana del Seminario Arcivescovile
 Mn - Madrid, Bibl. Nacional
 MO - Montpellier, Faculté de Médecine de l'Université
 MOd - Modena, Archivio Capitolare
 MON - Monreale, Bibl. del Seminario Arcivescovile
 MÜsa - Münster, Staatsarchiv

(F-) MZ - Metz, Bibl. Municipale
 (I-) MZ - Monza, Bibl. Capitolare
 Nn - Naples, Bibl. Nazionale
 NYp - New York, Public Library at Lincoln Center
 NYpm - New York, Pierpont Morgan Library
 O - Orléans, Bibl. Municipale
 Ob - Oxford, Bodleian Library (Tc - Trinity College, Uc -
 University College)
 Om - Oxford, Magdalen College
 Pa - Paris, Bibl. de l'Arsenal
 Pak - Prague, Archiv Metropolitní Kapituly
 PAP - Parma, Bibl. Palatina
 Pc - Padua, Bibl. Capitolare
 PCd - Piacenza, Duomo
 PLcom - Palermo, Bibl. Comunale
 PLn - Palermo, Bibl. Nazionale
 PLsd - Palermo, Archivio Storico e Diocesano
 Pm - Paris, Bibl. Mazarine
 Pn - Paris, Bibl. Nationale
 PRO - Provins, Bibl. Municipale
 PS - Pistoia, Bibl. Capitolare
 Psg - Paris, Bibl. Ste.-Généviève
 R - Rouen, Bibl. Municipale
 Ra - Rome, Bibl. Angelica
 Rc - Rome, Bibl. Casanatense
 Rn - Rome, Bibl. Nazionale
 RS - Reims, Bibl. Municipale
 Rss - Rome, Santa Sabina
 Rv - Rome, Bibl. Vallicelliana
 Rvat - Rome, Bibl. Apostolica Vaticana
 SC - Santiago da Compostela, Catedral
 SE - Sens, Bibl. Municipale
 SGs - St.Gall, Stiftsbibl.
 SHRs - Shrewsbury, The Schools
 Sid - Siracusa, Duomo
 Sl - Stuttgart, Württembergische Landesbibl.
 SQ - St.Quentin, Bibl. Municipale
 SUsb - Subiaco, Bibl. S.Benedetto
 T - Troyes, Bibl. Municipale
 Tn - Torino, Bibl. Nazionale Universitaria
 (E-) TO - Tortosa, Catedral
 (F-) TO - Tours, Bibl. Municipale

TRb - Trier, Bistumarchiv und Dombibl.
VAL - Valenciennes, Bibl. Municipale
VCd - Vercelli, Bibl. Capitolare
VEcap - Verona, Bibl. Capitolare
VI - Vich, Museo Episcopale
W - Wolfenbüttel, Herzog-August-Bibl.
Wn - Wien, Österreichische Nationalbibl.
WO - Worcester, Cathedral, Chapter Library
Zz - Zürich, Zentralbibl.

PART V

INDEX OF CHANTS

INDEX OF CHANTS

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(iii) Benedicamus songs and conductus

A list of the Benedicamus songs found in the Sicilian sources is given on p.699. The following index lists only those songs which are mentioned elsewhere in the thesis.

The following abbreviations are used:

BD+ Benedicamus Domino with extra words

BDs Benedicamus song

C Conductus

- Anni novi circulus C 700, transcription 813
 Benedicamus flori orto BD+ 697
 Benedicamus salvatori BD+ 693
 Bethlem regis superni C 700
 Castitatis lilium - Incorrupta virgo BDs 10
 Congaudentes iubilemus C 700, transcription 811
 Da laudis homo C 700, transcription 809
 Dicimus ecclesiam C 700, transcription 817
 Dies ista gaudium C 700, transcription 823
 Exultantes et letantes C 700, transcription 812
 In hoc anni circulo C 700, transcription 821
 Johannes postquam BDs 379
 Laus laus laus pape C 700
 Letabunda lauda plebs - Redde nobis illam BDs 10
 Letabundus C 377-8/81, 700, transcription 810 (see also sequence index)
 Lux omni festa populo - O matris alma viscera BDs 10, 68
 Lux rediit C 410
 Natali regis glorie C 700, transcription 814
 Natus est, natus est C 10, 700, transcription 816
 Novus annus dies magnus C 10, 700, transcription 822
 Omnis mundus iocundetur C 700, transcription 815
 O primus homo corrui C 700
 Orientis partibus C 10, 700, transcription 820
 Resonet intonet C 12, 48, 377/81-2, 700, transcription 808
 Senescente mundano filio C 410
 Super omnes alias - Virgo gemma virginum BDs 10
 Verbum patris hodie BDs 379
 Virgo dei genitrix C 700, transcription 818

(iv) Varia

Exultet 10-11/4/6, 28-38, 46, 76

Humili prece 10, 38, 134-5, transcription 824-9

Laudes deo dicam per secula 382

Laudes regiae (Christus vincit) 16, 28-31, 45, 430,
transcription 830-2

Urbs propecta Cenomannis 27, 855-6

PART VI

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